COLONIAL HARMONIST.

BEING A COMPILATION OF THE

MOST APPROVED TUNES, ANTHEMS, AND CHANTS.

With a Figured Bass for the Organ and Piano Forte.

DESIGNED FOR ALL DENOMINATIONS OF CHRISTIANS.

SELECTED AND ARRANGED BY MARK BURNHAM.

PORT HOPE, U. C.

PUBLISHED BY THE COMPILER.

1832.

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ADVERTISEMENT.

THE COMPILER of the following pages, assures the public that he has not undertaken the work from any anxious wish, or vain desire of appearing as an author; but he has been chiefly impelled by the hope of thereby benefitting the rising generation, by furnishing them with some assistance in acquiring the art of correctly singing Sacred Music. No musical treatise has hitherto been published in this Colony.

It has been the object of the Compiler to select such tunes as may be suitable to Christians of every denomination. Among these will be found some from the works of the most approved European and American authors; as well as a variety of original tunes.

Wherever the same pieces have been found differently harmonized by different compilers, that tune has been selected, which can be sung with the greatest advantage; at the same time a due regard has been shown to that in most general use.

INTRODUCTION.

The following explanation of musical terms, and directions for the student in singing, although superfluous to a finished vocalist, it is considered may be of great service to one just commencing to learn psalmody.

Emphasis or accent in music is of the same nature as accent in poetry, and it is for the most part placed on every other word or syllable. One who is intimately acquainted with language need not be confined to any fixed rules of accent. Words or syllables upon which the emphasis rests, are not of equal importance; but require in singing, as in reading, a different manner of expression. A labored accent ought to be carefully avoided; as should also a sameness of tone; the former will undoubtedly produce disagreeable sounds, and often a double accent on notes that have two beats, and on dotted notes. Proper accent is neither more nor less than singing the accented note or word with a natural, full, round tone. The unaccented note should be sung much softer, but equally distinct.

A due regard should at all times be had in taking breath at proper places, which are where a pause occurs in the words, and where the sense will not be destroyed by a suspension of sound.

Where notes and slurs are of considerable length, the vowels in the words should be dwelt upon with the mouth open, which is to be instantly closed at the end of the word, in order to articulate the final consonant. Pauses are of two kinds. One is a suspension of sound, or rest; the other a prolongation of the sound of a note, or hold. The general rules for good reading will commonly apply to stops and marks in singing. Nothing can be more improper than an abrupt or sudden suspension of sound where only a comma, or semicolon occurs; but it may sometimes be necessary after a note of exclamation, or interrogation. On the last note in a line a prolonged sound is sometimes allowable; but there are instances where it is not so.

Adaptation is the application of tunes so as to suit the words to be sung. The style and time of the same tunes may be so varied as to give effect to words of a very different signification.

Expression is the art of so understanding and realizing the subject of the words we are singing, as to make the subject our own. If the power, the praise, or the majesty of God are intended to be set forth, the mind should be directed to that Being whom we address, without attempting a display of musical talent. If the subject be solemn or sublime, the mind should be fixed attentively on the sublime and awful scenes which we attempt to describe. If the theme be supplicatory, we should be impressed with the fact, that addressing the throne of grace in sacred song, is an act equally as devout as prayer.

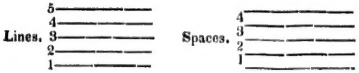
With these feelings, individuals cannot fail, in general, of producing the desired effect.

~~Note—From the Boston Handel and Haydn Society Collection of Church Music, by permission.~~

RUDIMENTS TO THE ART OF SINGING.

OF THE STAFF.

EXAMPLE.



Every line or space is called a degree: thus the *Staff* includes nine degrees, five lines and four spaces.

When more than nine degrees are wanted, the spaces above are used; and if a still greater compass is required, *Leger Lines* are added, either above or below the *Staff*.

EXAMPLE.

The distance between any two degrees of the Staff, is called an *Interval:* as from the first line to the first space, or from the first to the second line, &c.

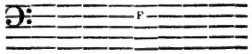
OF THE REPRESENTATION OF MUSICAL SOUNDS UPON THE STAFF AND CLEFS.

There are seven original sounds in music, and these are named from the first seven letters of the Alphabet, viz: A, B, C, D, E, F, G. These letters representing the seven musical sounds are affixed to the several degrees of the Staff in regular order: thus, if A be on the first space, B will be on the second line, C on the space, &c.

Their application to the Staff is determined by a character called a Clef.

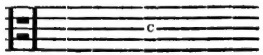
There are three Clefs, viz: the Base, or F Clef: the Tenor, or C Clef; and the Treble, or G Clef. The Base Clef always denotes F, is placed upon the fourth line of the Staff, and is used for the lowest voices of men.

EXAMPLE.



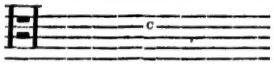
The Tenor Clef always denotes C, and is placed either on the third or fourth line of the Staff. It is sometimes used upon the first, second and fifth, as well as upon the third and fourth line.

EXAMPLE.



When placed upon the fourth line it is called the Tenor Clef, and it is used for the middle voices of men.

EXAMPLE.



The Treble Clef always denotes G, and is placed upon the second line of the Staff, and is used for female voices.

EXAMPLE.

As it is of great importance that the situation of the letters upon the Staff should be perfectly known, the student is advised to commit to memory the following Scale, or

GAMUT.

TREBLE, ALTO AND TENOR.

A—First leger line above.
G First space above.
F—Fifth line.
E Fourth space.
D—Fourth line.
C Third space.
B—Third line.
A Second space.
G—Second line.
F First space.
E—First line.
D First space below.
C—First leger line below.

BASS.

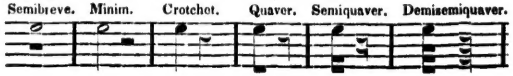
C—First leger line above.
B First space above.
A—Fifth line.
G Fourth space.
F—Fourth line.
E Third space.
D—Third line.
C Second space.
B—Second line.
A First space.
G—First line.
F First space below.
E—First leger line below.

OF NOTES AND RESTS.

Notes are characters written upon the Staff, exhibiting the order and duration of the several musical sounds employed in a melody or tune.

Rests are marks of silence.

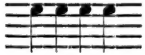
There are six kinds of Notes, and an equal number of Rests in modern use as follows :



The proportion which the different notes bear to each other is exhibited in the following table:

One semibreve is equal in duration to

2 Minims - - - or

4 Crotchets  - - - or

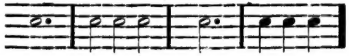
8 Quavers - - or

16 Semiquavers - - or

32 Demi-semiquavers.

A dot after a note or rest, adds one half to its original length: thus, a dotted semibreve, is equal in duration to three minims; a dotted minim to three crotchets, &c.

EXAMPLE.



A figure 3, placed over and under three notes, signifies that they are to be performed in the time of two notes of the same kind, without the figure:—thus, three crotchets with the figure 3 over or under them, are to be performed in the time of two crotchets, without the figure, &c.

EXAMPLE.

A figure 6, placed over or under six notes, signifies that they are to be performed in the time of four notes of the same kind without the figure.

OF VARIOUS MUSICAL CHARACTERS.

A Flat lowers a note half a tone.

A Sharp raises a note half a tone.

A Natural restores a note made flat or sharp, to its original sound.

Flats or Sharps placed at the beginning of a tune or strain are called a *Signature.*

Flats, Sharps, or Naturals, when placed before a note, are called *Accidentals.*

A Bar is used to divide the notes into equal measures.

A Double Bar or Denotes the end of a strain, or movement, or line of poetry.

A Brace shows how many parts belong to a score, or are to be performed together.

A Slur or Tie is drawn over or under so many notes as are to be sung to one syllable.

:S:

A Repeat or shows what part of the tune is to be sung twice.

A Crescendo signifies a gradual increase of sound.

A Diminuendo signifies a gradual decrease of sound.

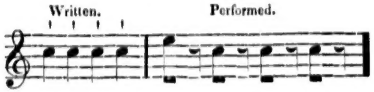
A Swell signifies a gradual increase and decrease of sound.

A Direct placed at the end of a Staff, shows the place of the first note upon the following Staff.

A Pause, leaves the time of a note or rest, to be protracted at the pleasure of the performer.

Staccato Marks ' ' ' or • • •, are placed over such notes as are to be performed in a short and distinct manner.

EXAMPLE.

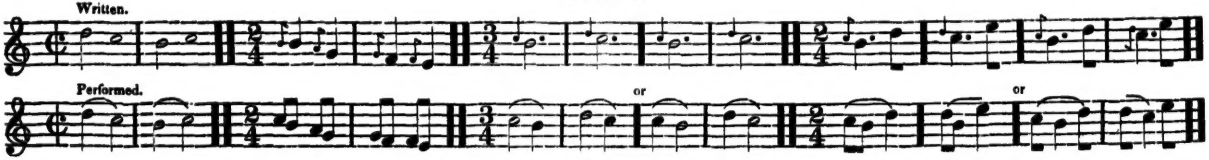


A Shake, tr is an ornament or grace. It consists of a quick alternate reiteration of the note above, with that over which the character is placed, and generally ends with a turn from the note below.

EXAMPLE.

An Appogiature, or Leaning Note, is a note of embellishment. Its chief office is to suspend the completion of the subsequent harmony, and thus to soften and smooth the effect of certain intervals. It borrows its time from the succeeding note, and is most frequently half its duration.

EXAMPLE.



OF SOLMIZATION.

Solmization or Solfaing is the application of certain syllables to musical notes. It enables the young practitioner to utter the sound of a note with fulness and freedom, and assists him to secure a correct intonation. By associating the idea of the several syllables used, with their corresponding sounds, he becomes familiar with the exact relation which one note bears to another, and acquires the power of expressing those notes with ease and certainty.

The syllables usually adopted in Solmization, are

FA, SOL, LA, FA, SOL, LA, MI.*

When a tune has neither sharps or flats at the beginning, Mi is in B.

If F be sharp	Mi is in F,
If F and C be sharp	Mi is in C,
If F, C, and G be sharp	Mi is in G,
If F, C, G, and D be sharp	Mi is in D,
If B be flat	Mi is in E,
If B, and E be flat	Mi is in A,
If B, E, and A be flat	Mi is in D,
If B, E, A, and D be flat	Mi is in G.

Above Mi are Fa, Sol, La, Fa, Sol, La, and then comes Mi.

Below Mi are La, Sol, Fa, La, Sol, Fa, and then comes Mi.

Between Mi and Fa, and La and Fa, there is but a semitone; between the rest are whole tones.

* Pronounced Faw, Sol, Law, Faw, Sol, Law, Mee.

OF TIME.

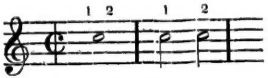
By time, in the science of Music, we are to understand the *duration*, and *regularity* of sound. There are two chief species of Time, Common or equal, and Triple or unequal Time. Common Time contains two equal notes in each measure, as two minims, two crotchets, &c. Triple time has three equal notes in each measure, as three minims, three crotchets, &c. Simple Common Time, has three signs.

The first contains one semibreve, or other notes or rests, equal to it, in a measure. It has four beats in a measure, and is accented on the first and third parts.

EXAMPLE.

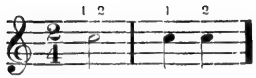
The second sign contains one semibreve, or other notes or rests equal to it, in a measure. It has two beats in a measure and is accented on the first part.

EXAMPLE.



The third sign (called half time) contains one minim, or other notes or rests equal to it, in a measure. It has two beats in a measure, and is accented on the first part.

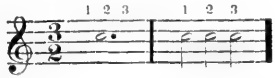
EXAMLPE.



Simple Triple Time has three signs:

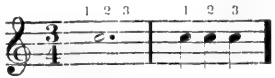
The first sign contains three minims, or other notes or rests equal to them, in a measure. It has three beats in a measure and is accented on the first and third part.

EXAMPLE.



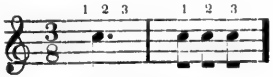
The second contains three crotchets, or other notes or rests equal to them in a measure. Accent, &c. as in the former.

EXAMPLE.



The third sign contains three quavers, or other notes, &c. Accents, &c. as in the former.

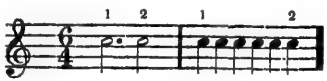
EXAMPLE.



Compound Time has two signs in common use.

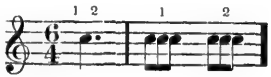
The first sign contains two dotted minims, or other notes, &c. It has two beats in a measure, and is accented on the first and fourth parts.

EXAMPLE.



The second sign contains two dotted crotchets, or other notes, &c. Accents, &c. as in the former.

EXAMPLE.



Of these figures (3-2 3-4 3-8 6-4 and 6-8) the upper one shows how many parts are contained in a measure, and the lower one shows how many of these notes constitute a semibreve. 2 signifies minims; 4, crotchets; 8, quavers, &c. Thus:

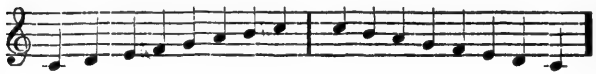
3-2 Three.	3-4 Three.	3-8 Three.
2 Minims.	4 Crotchets.	8 Quavers, &c.

KEYS OR SCALES, AND OF THEIR TWO MODES, MAJOR AND MINOR.

A Diatonic Scale, of which the notes bear certain relations to *one* principal note, from which they are all, in some measure, derived, and upon which they all depend, is termed a *Key;* and the principal note is called the *Key Note*, or *Tonic*.

Every Scale in which the two Diatonic Semitones are found between the *third* and *fourth* Degrees, and between the *seventh* and *eighth* Degrees, ascending from the Tonic, is termed the Major Mode of that Key;

because the interval between the Tonic and its third, (or mediant,) consists of two Tones; i. e. of the greater Third. The only series of this Mode among the natural Notes, is that which commences with C; and hence, this Key must be taken as an example of all the Major scales.

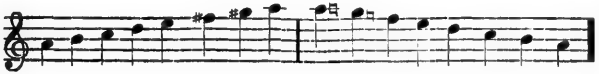


Every Scale in which the two Diatonic Semitones are found between the *second* and *third* Degrees, and between the *fifth* and *sixth* Degrees, as ascending from the tonic, is termed the *Minor Mode* of that Key; because the interval between the Tonic and its third, (or mediant,) consists only of one Tone, and one Semitone, i. e. of the lesser Third.

The only series of this Mode among the natural Notes, is that which commences with A; and hence this Key may be taken as an example of all the Minor scales.

In the ascending Scale of the Minor Mode, the seventh is raised a Semitone, as a proper leading note to the Octave. The interval, therefore, between the sixth and seventh is a tone and a half; but as the Diatonic Scale consists of tones and semitones only, the sixth is also sharped, by which means the extreme sharp second is avoided. Thus, the ascending Scale of the Minor Mode is artificial, and is formed with two notes altered from the Signature. But in the descending Scale, the seventh is depressed a semitone to accommodate the sixth, and the natural Scale of the Signature remains unaltered.

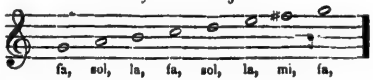
EXAMPLE.



But the note which determines the Mode to be either Major or Minor, and which constitutes the principal difference between the two, is the *Third*.

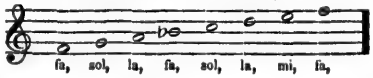
As these two series of tones and semitones form the constituent characteristics of the two modes, it follows that upon whatever note or pitch either of these series begins, the same proportion and order of intervals must be strictly observed. Hence, the utility of flats and sharps. If, for example, we begin with G, instead of C, and from it form the Diatonic Scale in the Major Mode, the seventh, or F, will require to be raised by a Sharp, one Semitone.

Key of G Major.



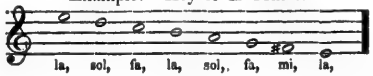
If we begin with F, in the Major Mode, the fourth, or B, will require to be depressed by a flat, one semitone.

Example. Key of F Major.



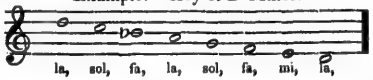
Or if we begin with E, instead of A, and from it form the Diatonic Scale, in the Minor Mode, the second, or F, will require to be raised, by a Sharp one semitone.

Example. Key of E Minor.



Or if we begin with D, in the Minor Mode, the sixth, or B, will require to be depressed, by a flat, one semitone.

Example. Key of D Minor.

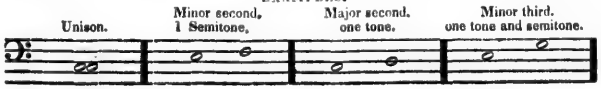


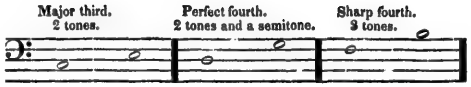
When the Major and Minor Modes agree with respect to their Signature, they are denominated Relatives, thus, C Major is the Relative of A Minor; A Minor is the Relative to C Major; C Major is the Relative to E Minor, &c. The Relative to any Major Key is its sixth above, or its third below; and the Relative Major to any Minor Key, is its third above, or its sixth below.

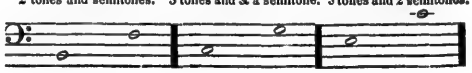
OF DIATONIC INTERVALS AND THEIR INVERSION.

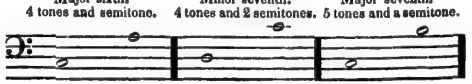
The division of the Diatonic Scale being unequal, (consisting of tones and semitones,) fourteen intervals are formed, which are in the following

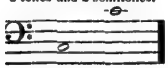
EXAMPLES.



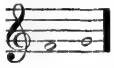
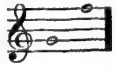




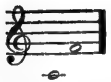
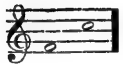


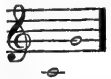
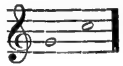


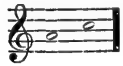
When the lowest note of an Interval is placed an Octave higher, or *vice versa*, such change is called Inversion. Thus, as in the example, by inversion, a

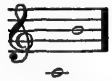
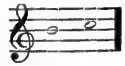
Second  becomes a Seventh,  a

Third becomes a Sixth, a

Fourth  becomes a Fifth,  a

Fifth  becomes a Fourth,  a

Sixth becomes a Third,  and a

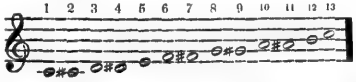
Seventh  becomes a Second. 

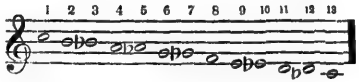
B

The Diatonic intervals are either Consonant or Dissonant. The Octave, fifth, fourth, thirds, and sixths, being agreeable to the ear, are called Consonant; and the seconds, sevenths and sharp fourth, being less pleasing, are called Dissonant.

OF THE CHROMATIC SCALE.

The Chromatic Scale generally ascends by Sharps, and descends by Flats, as in the following examples:



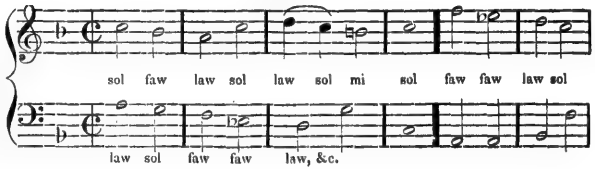


Here there are twelve distinct sounds, from each of which, as a tonic, by the use of flats or sharps, we may form the Diatonic Scale in either mode.

OF MODULATION.

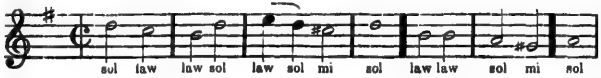
In naming such notes as are affected by accidental ♭s, ♯s, or ♮s, it is usual to recognize a change of key, at least for the notes affected.

EXAMPLE I.



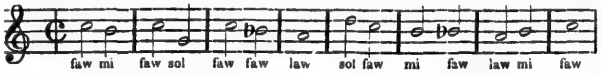
Here the signature is one ♭ major, key of F. In the third measure of the Air, a ♮ occurs on B, which neutralizes the signature for that measure; consequently the passage is modulated to the key of C major, mi on B. In the second measure of the Bass, and the fifth measure of the Air, a ♭ occurs on E, which modulates the passages to the key of B ♭ major. The notes on E are therefore properly called faw.

EXAMPLE II.



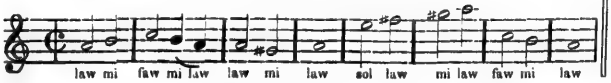
Here the signature is one sharp on F, major key of G, the mi on F. In the third measure a ♯ occurs on C, consequently the passage is modulated to the key of D major, mi on C. In the sixth measure a ♯ occurs on G, which modulates the passage to the key of A minor, the leading note of which must always be sharped in ascending to the tonic.

EXAMPLE III.



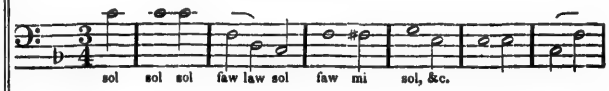
Here the key is on C major, mi on B. In the third measure a ♭ occurs on B, which modulates the major key to F, mi on E; the note on B is therefore properly called faw.

EXAMPLE IV.



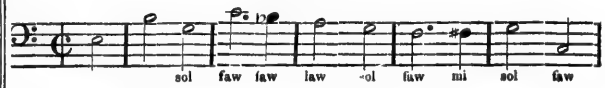
Here the key is A minor, and the sharped notes are merely the *sixth* and *seventh* of the ascending scale.

EXAMPLE V.



Here the signature is one flat, major key of F. A sharp occurs in the third measure on F, which modulates to the major key of G, mi on F.

EXAMPLE VI.



Here the key is C major. In the third measure a ♭ occurs on B, which modulates to the major key of F. In the fifth measure a ♯ occurs on F, which modulates to the major key of G.

These and similar changes are of common occurrence in books of church music.

ERRATA.

PAGE 23, 1st Treble Staff last measure for a semibreve on G. read it on B.---Page 31, 1st Air Staff last measure, for a minum on E, read it on G.---Page 38, 2nd Treble 1st Staff last measure, for a crotchet on A, read it on F.---Page 51, 2nd Treble Staff 9th measure, for a crotchet on B, read it on C.---Page 101, 1st Air Staff 12th measure, for a pointed crotchet on G read it on A.---Page 123, 2nd Air Staff 5th measure, for a semibreve on D. read it on B.---Page 145, 1st Treble Staff 5th measure, for a crotchet on F, read it on G.--Page 166, 2nd Treble Staff 2nd measure, for a minum on C, read it on D.--Page 189, 2nd Base Staff 5th measure, for a crotchet on D, read it on E.--Page 193, read it F, sharp.--Page 201, 1st Staff read in F and C, sharp.--Page 212, 2nd Treble Staff 12th measure, for a minum on F, read a quaver on E, the first line.--Page 219, 1st Treble Staff 7th measure, for a pointed quaver on B, read it on A.--Page 247, 2nd Base Staff 1st measure, for a minum and quaver on A, read it on C.--Page 273, 1st Treble Staff 4th measure, for a crotchet on C, read it on B. Page 280, 1st Alto Staff 5th measure, for a minum on A, read it on G.--Page 286, 1st Treble Staff 3rd measure, for a semibreve on A, read it on B.

LESSONS FOR THE EXERCISE OF THE VOICE.

Beat or Count 4 in a measure.

Ascending Scale—Major Mode. *Descending Scale—Minor Mode.* *Ascending Scale—Minor Mode.* *Descending Scale—Minor Mode.*

No. 1. Beat or Count 2 or 4 in a measure.

No. 2.

No. 3.

EXERCISES FOR BEATING TIME.

No. 1. Beat 4 in a measure.

No. 2.

&c. through the scale, ascending and descending.

No. 3.

&c.

No. 4.

&c.

No. 5.

&c.

No. 6.

&c.

No. 7.

&c.

No. 8.

&c.

No. 9.

&c.

No. 10.

&c.

No. 11.

&c.

No. 12.

&c.

No. 13.

&c.

No. 14.

&c.

No. 15.

EXPLANATION OF MUSICAL TERMS.

A, signifies in, for, at, with, &c.
Adagio (or *Ado.*) signifies the slowest time.
Ad libitum, at pleasure.
Affettuoso, in a style of execution adapted to express affection, tenderness, supplication and deep emotion.
Allegro, a brisk and sprightly movement.
Allegretto, less quick than Allegro.
Alto, Counter, or high Tenor.
Amoroso, in a soft and delicate style.
Andante, with distinctness. As a mark of time it implies a medium between the Adagio and Allegro movements.
Andantino, quicker than Andante.
Anthem, a musical composition set to sacred prose.
A tempo, in time.
Assai, generally used with some other word to denote an increase or diminution of the time of the movement: as *Adagio Assai*, more slow; *Allegro Assai*, more quick.
Bass, the lowest part in harmony.
Bis, this term denotes a repetition of a passage in music.
Brilliante, signifies that the movement is to be performed in a gay, showy and sparkling style.
Cantabile, elegant, graceful, melodious.
Canto, song; or, in choral compositions, the leading melody.
Canto fermo, plain song.
Chorus, a composition or passage designed for a full choir.
Chromatic, a term given to accidental semitones.
Con, with.
Con furia, with boldness.
Crescendo, *Cres.* or <, with an increasing sound.
Con spirito, with spirit.
Da Capo, or *D. C.*, close with the first strain.
Del Segno, from the sign.
Diminuendo, *Dim.* or >, with a decreasing sound.
Dirge, a piece composed for funeral occasions.
Divoto, in a solemn and devout manner.
Duetto, or ***Duett***, music consisting of two parts.
Dolce, sweetness, softness, gentleness, &c.
E, and; as *Moderato e Pianissimo.*
Expression, that quality of composition, from which we receive a kind of sentimental appeal to our feelings.
Expressivo, with expression.
Forte, strong and full.
Fortissimo, very loud.
Fugue or ***Fuge***, a piece in which one or more of the parts lead, and the rest follow in different intervals of time, and in the same or similar melody.
Forzando, (or *fz.*) the notes over which it is placed are to be boldly struck with strong emphasis.
Giusto, in an equal, steady, and just time.
Grave, ***Gravemente***, deep emotion.
Grazioso, graceful; a smooth and gentle style of execution approaching to piano.
Harmony, an agreeable combination of musical sounds, or different melodies, performed at the same time.
Interlude, an instrumental passage introduced between two vocal passages.
Interval, the distance between any two sounds.
Largo, somewhat quicker than *Grave.*
Larghetto, not so slow as *Largo.*
Legato, signifies that the notes of the passage are to be performed in a close, smooth and gliding manner.
Lento, ***Lentemente***, slow.
Ma, not.
Ma non troppo, not too much, not in excess.
Melody, an agreeable succession of sounds.
Men, less.
Mezza voce, with a medium fulness of tone.
Mezzo, half, middle, mean.
Moderato, between Andante and Allegro.
Motto, much.
Non, not.——***Non troppo presto***, not too quick.
Oratorio, a species of Musical Drama, consisting of airs, recitatives, duetts, trios, choruses, &c.
Overture, in dramatic music is an instrumental strain, which serves as an introduction.
Orchestra, the place or band of musical performances.
Pastorale, a composition generally written in measure of 6-4 or 6-8, the style of which is soothing, tender and delicate.
Piano, or ***Pia.*** soft.
Pianissimo, ***Pianiss.*** or ***PP.*** very soft.
Poco, little, somewhat.
Pomposo, grand, dignified.
Presto, quick.
Prestissimo, very quick.
Quartetto, a composition consisting of four parts, each of which occasionally takes the leading melody.
Quintetto, music composed in five parts, each of which occasionally takes the leading melody.
Recitative, a sort of style resembling speaking.
Rippienno, full.
Sempre, throughout; as *sempre piano*, soft throughout.
Soprano, the Treble or higher voice part.
Sostenuto, sustaining the sounds to the utmost of their nominal length.
Staccato, the opposite to Legato; requiring a short, articulate, and distinct style of performance.
Senza, without; ***Senza Organo***, without the Organ.
Siciliano, a composition written in measure of 6-4, or 6-8, to be performed in a slow and graceful manner.
Soave, agreeable, pleasing.
Solo, ***Voce***, ***Dolce***, with a sweetness of tone.
Spirituoso, with spirit.
Solo, a composition designed for a single voice or instrument. Vocal solos, duetts, &c. in modern music, are usually accompanied with instruments.
Subito, quick.
Symphony, a passage to be executed by instruments, while the vocal performers are silent.
Tacit, be silent.
Tardo, slowly.
Tempo, time.
Tasto Solo, denotes that the movement should be performed with no other chords than unisons and octaves.
Trio, a composition for three voices.
Tutti, all, all together.
Veloce, quick.
Vigoroso, with energy.
Verse, one voice to a part.
Vivace, in a brisk and lively manner.
Volti, turn over.

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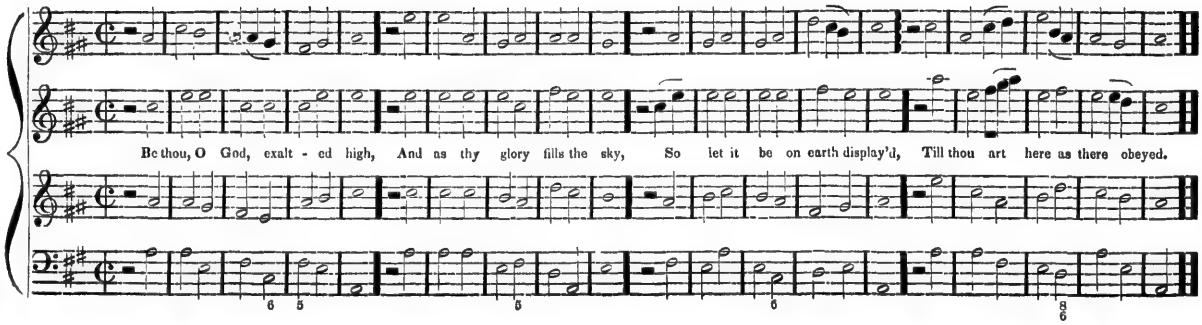
COLONIAL HARMONIST.

OLD HUNDRED. L. M. M. LUTHER.



BOWEN. L. M.

HAYDN.

Adagio. Sostenuto.

SECOND TREBLE.

Up to the fields where an - gels lie, And living waters gently roll, Fain would my thoughts ascend on high, But sin hangs heavy on my soul.

ARNHEIM. L. M.

HOLYOKE.

All ye bright armies of the skies, Go worship where your Saviour lies; Angels and kings before him bow, Those gods on high and gods below.

Lord, when thou didst ascend on high, Ten thousand angels fill'd the sky; Those heav'nly guards around thee wait, Like chariots that at - tend thy state.

ELLENTHORPE. L. M.

LINLEY.

Say, how may earth and heav'n unite? And how shall man with angels join? What link harmonious may be found, Discordant natures to com - bine?

Loud swell the pealing organ's notes! Breathe forth your souls in raptures high! In praises men with angels join; Music's the language of the sky.

Voice or Organ.

QUITO. L. M.

HORSLEY.

SECOND TREBLE.

Who is this stranger in dis - tress, That travels thro' this wilder - ness! Oppress'd with sorrows and with sins, On her beloved Lord she leans—On her, &c.

CHELTINGHAM. L. M.

DOCT. HAYES.

Great God, whose uni - ver - sal sway The known and unknown worlds obey, Now give the kingdom to thy Son, Extend his pow'r, ex - alt his throne.

Soft.

Thou, whom my soul ad - - mires a - - - bove All earth - ly joys, all earth - ly love, Tell me my

B 2

Loud.

Shepherd, let me know, Where do thy sweet - - est pas - - tures grow? Where do thy sweetest pastures grow?

Organ. Voice.

SECOND TREBLE.

Glo - ry to thee, my God, this night, For all the blessings of the light; Keep me, O keep me, King of kings, Beneath thine own al-migh - ty wings.

WINCHESTER. L. M.

My God ac - cept my early vows, Like morning incense in thy house; And let my nightly worship rise, Sweet as the evening sac-ri - fice.

SECOND TREBLE.

High in the heav'ns, eter - nal God, Thy goodness in full glo - ry shines; Thy truth shall break thro' ev'ry cloud, That veils thy just and wise designs.

UXBRIDGE. L. M.

L. MASON.

SECOND TREBLE.

At anchor laid, remote from home, Toiling, I cry—sweet Spirit, come; Celestial breeze, no longer stay, Swell my sails, and speed my way.

BATH. L. M.

O what a - - mazing joys they feel, While to their gol - den harps they sing, And sit on ev' - - - ry

heav'n - ly hill, And sit on ev' - ry heav'nly hill, And sing the triumphs of their King.

This life's a dream, an empty show: But the bright world to which I go, Hath joys sub - - stan - tial

and sincere, When shall I wake, When shall I wake, When shall I wake and find me there.

GLOOM. L. M.

B. McKyes.

Deep from the prison's horrid gloom, O hear the mournful captive sigh; And let thy sov'reign pow'r re-

The trembling soul con - demn'd to die, The trembling soul condemn'd to die.

prieve, The trem - - bling soul con - demn'd to die, The trembling soul con - demn'd to die.

The trembling soul condemn'd to die, The trem - bling soul condemn'd to die.

Lord, when thou didst as - cend on high, Ten thousand an - gels fill'd the sky; Those heav'nly guards around thee wait, Like chariots that at - tend thy state.

STERLING. L. M.

O come loud anthems let us sing, Loud thanks to our al - migh - ty King, For we our voices high should raise, When our sal - vation's Rock we praise.

CHAPEL STREET. L. M.

WM. MATHER.

SECOND TREBLE.

E - ternal Source of ev'ry joy Well may thy praise our lips employ, While in thy temple we appear; Thy goodness crowns the circling year.

EFFINGHAM. L. M.

SECOND TREBLE.

At anchor laid re - mote from home, Toil - ing, I cry, sweet spir - it come: Celes - tial breeze no longer stay, But swell my sails and speed my way.

Sing to the Lord who loud proclaims His various and his saving names; O may they not be heard a - lone, But by our sure experience known.

ROTHWELL. L. M.

Blest be the Fa - ther and his love, To whose ce - les - tial source we owe Rivers of endless joy a - bove, And rills of comfort, And rills of comfort here below.

When Is - rael, freed from Pharaoh's hand, Left the proud tyrant and his land, A - cross the deep their

journey lay; The deep di - vides to make them way: The mountains shook like trembling sheep, Like lambs lambs

Bassoon.

lit - tle hills did leap; Not Sinai on her base could stand, So con - scious of God's pow'r at hand.

Voice.

TRURO. L. M.

Now to the Lord a noble song, Awake, my soul, awake, my tongue, Ho - sanna to th' Eternal name, And all his boundless love proclaim.

*ALFRETON. L. M.

SECOND TREBLE.

Bless, O my soul, the living God, Call home my thoughts that rove a - broad; Let all the pow's within me join, In work and worship so divine.

GREEN'S HUNDRED. L. M.

DR. GREEN.

Sweet is the work, my God, my King, To praise thy name, give thanks and sing, To show thy love by morning light, And talk of all thy truth at night.

* Tunes having this mark have been selected by permission from the Boston Handel and Haydn Society Collection of Church Music.

Retire, O sleep, from ev'ry eye! The rising morning re - appears; The sun ascends the dappled sky, And drinks cre - ation's dewy tears.

C 2

NAZARETH. L. M.

WEBBE.

SECOND TREBLE.

Return, my soul, and sweetly rest, On thy Al - mighty Father's breast. The bounties of his grace abound. And count his wond'rous mercies o'er.

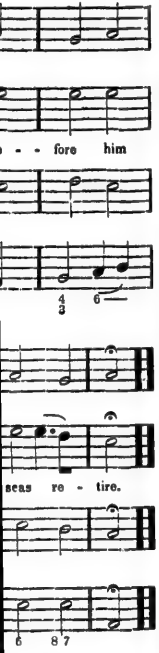
MONMOUTH. L. M.

M. Luther.

Moderate.

In robes of judgment, lo! he comes, Shakes the wide earth and cleaves the tombs; Be - - fore him

burns de - - - vouring fire, The mountains melt, the seas re - - tire. The mountains melt, the seas re - tire.



A-wake my soul to hyms of praise, To God the song of triumph raise; Adorn'd with ma-jes - ty di-vine, What pomp, what glo - ry, Lord, are thine.

PARIS. L. M.

BILLINGS.

Praise ye the Lord; 'tis good to raise Our hearts and voices in his praise; His naturo and his works in - vite To make this du - ty our de - light.

SHEPHERD. L. M.

COSTELLOW.

SECOND TREBLE.

Soon as the morn salutes your eyes, And from sweet sleep refresh'd you rise, Think on the Au - thor of the light, And praise him for the glorious sight!

His boundless love and grace, a - dore, His mercy in - fi - nite implore.

Voice, or Organ.

NEW-MARKET. L. M.

DR. WAINWRIGHT.

SECOND TREBLE.

Thy mercies, Lord, shall be my song; My song on them shall ever dwell: To ages yet un - born, my tongue Thy never - fail - ing truth shall tell.

This life's a dream, an empty show; But the bright world to which I go, Hath joys sub - stantial and sin - cere; When shall I wake and find me there?

D

HANDEL'S HUNDRED. L. M.

HANDEL.

Show pity, Lord, O Lord, forgive, Let a repenting re - bel live; Are not thy mercies large and free; May not a sinner trust in thee.

MORNING HYMN. L. M.

DR. CROFT.

SECOND TREBLE.

Awake, my soul, and with the sun, Thy daily stage of duty run; Shake off dull sloth, and early rise, To pay thy morning sacrifice.

PORTUGAL. L. M.

THORLEY.

O! could I soar to worlds above, The blest abode of peace and love; How gladly would I mount and fly, On angel's wings to worlds on high.

ATLANTIC. L. M.

GEORGE OATES.

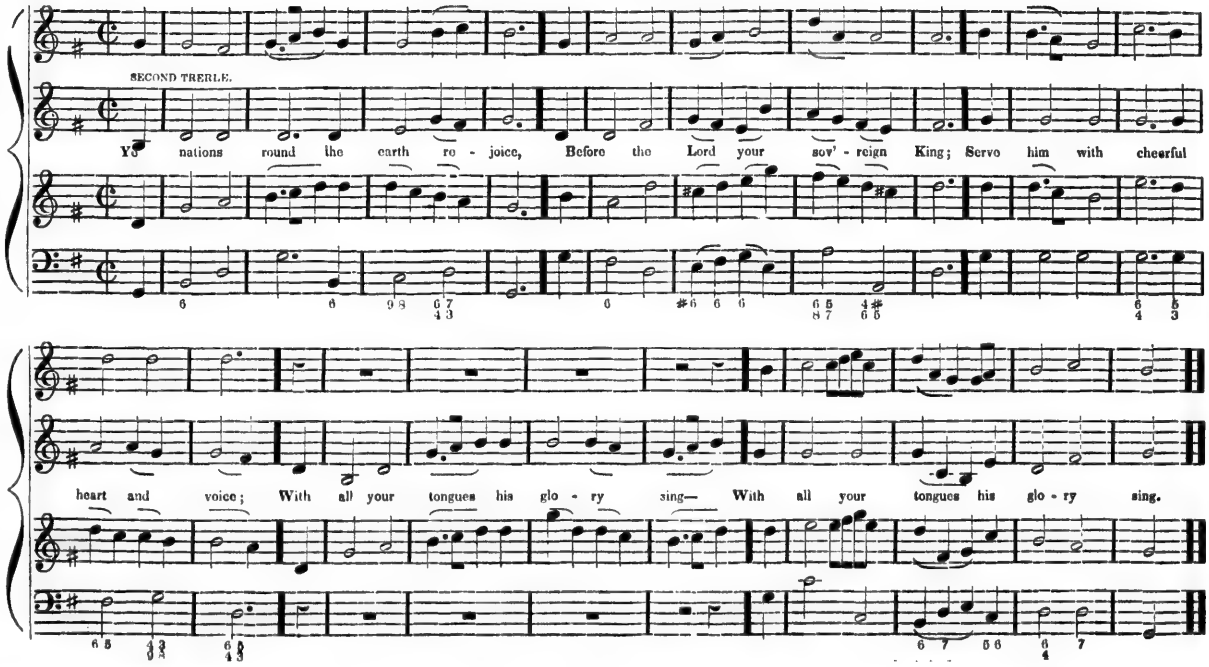
SECOND TREBLE.

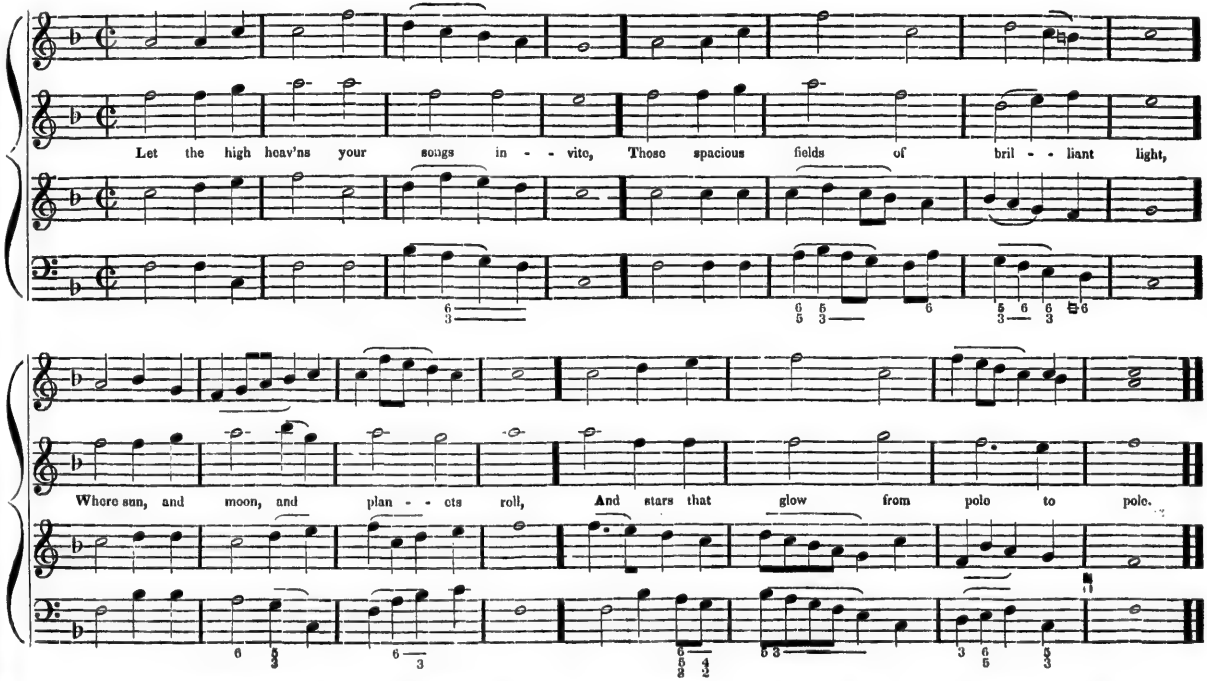
Come, O my soul, in sacred lays, Attempt thy great Creator's praise: But O! what tongue can speak his fame, What mortal verse can reach the theme!

LUTON. L. M.

BURDER.

With all my powers of heart and tongue, I'll praise my Maker in my song: Angels shall hear the notes I raise, Ap - prove the song and join the praise.


SECOND TREBLE.
Ye nations round the earth re - joice, Before the Lord your sov' - reign King; Serve him with cheerful
heart and voice; With all your tongues his glo - ry sing— With all your tongues his glo - ry sing.


Let the high heav'ns your songs in - - vite, Those spacious fields of bril - - liant light,
Where sun, and moon, and plan - - ets roll, And stars that glow from polo to pole.

NEWCASTLE. L. M.

When we, our wearied limbs to rest, Sat down by proud Eu - - - phra - tes' stream,

DUETTO.

We wept, with doleful thoughts op - prest, And Sion was our mournful theme. And Si - on was our mournful theme.

Instrumental. Voice

The wond'ring world in - quires to know, Why I should love my Je - sus so; What are his charms, say they, a - bove The

ob - jects of a mor - tal love? What are his charms, say they, a - bove The ob - jects of a mor - tal love?

Great God, at whose all powr'ful call, At first a - rose this beauteous frame, Thou mak'st the sea - sons

change, and all The chang - ing seasons speak thy name; The chang - ing sea - sons speak thy name.

Ye nations of the earth, rejoice Before the Lord, your sov'reign King; Be - fore the Lord, your sov'reign King;

D 2

Serve him with cheer - ful heart and voice, With all your tongues his glo - ry sing. With all your tongues his glo - ry sing.

For thee, O God, our con - stant praise, In Zi - on waits; thy cho - sen seat:

Our prom - is'd al - tars we will raise, And there our zeal - ous vows com - plete.

Sing to the Lord with joyful voice; Let ev'ry land his name a - dore; Let earth, with one u - nited voice, Resound his praise from shore to shore.

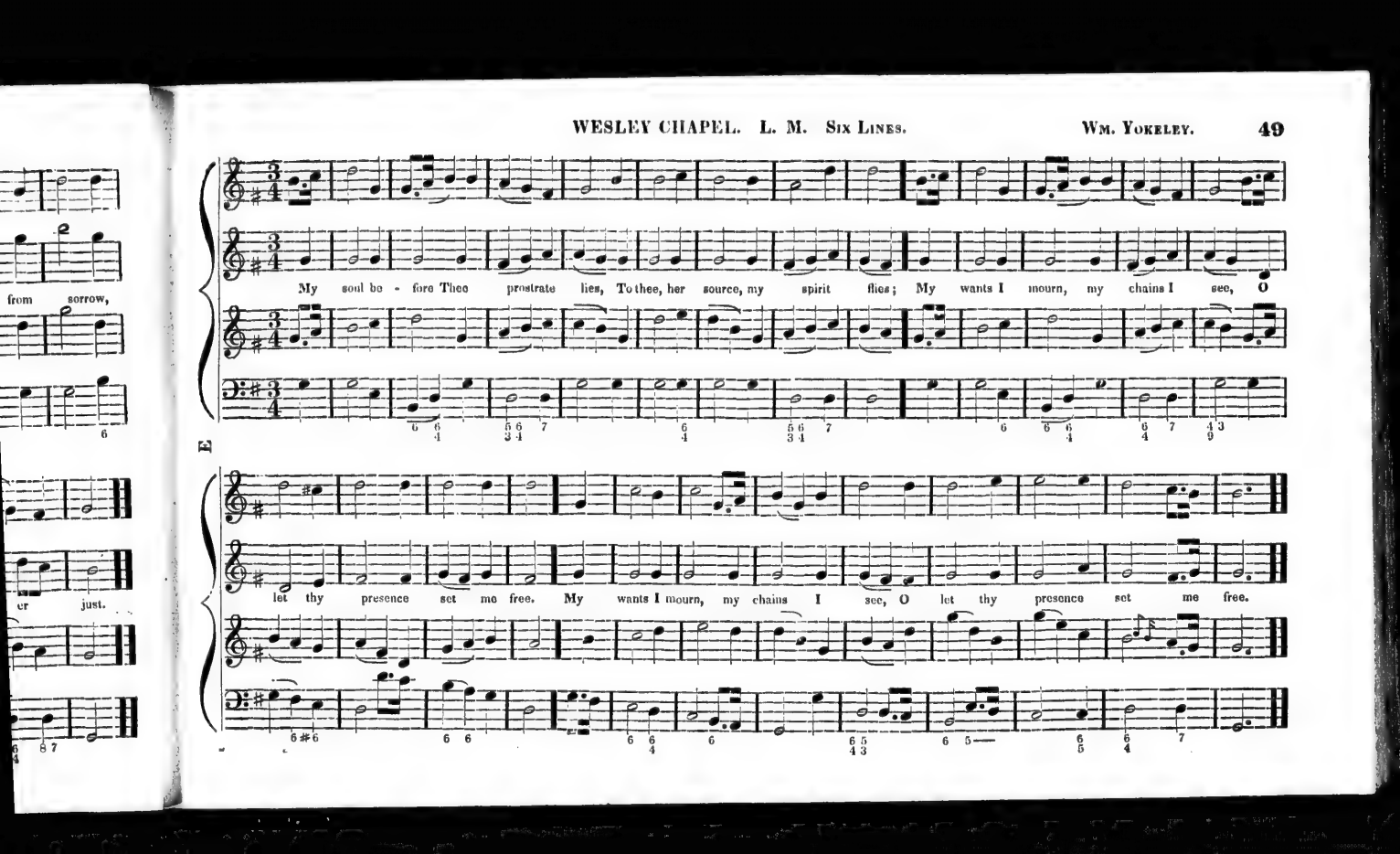
OSNABURGH. L. M.

HANDEL.

Jesus shall reign where'er the sun Does his successive journeys run; His kingdom stretch from shore to shore, Till moons shall wax and wane no more.

Lord, in thy great, thy glo - rious name, I place my hope, my on - - ly trust; Save me from sorrow,

guilt and shame, Thou ev - er gracious, ev - er just. Thou ev - er gracious, ev - er just.


My soul be - fore Thee prostrate lies, To thee, her source, my spirit flies; My wants I mourn, my chains I see, O
let thy presence set me free. My wants I mourn, my chains I see, O let thy presence set me free.

SUPPLICATION. L. M.

B. McKyes.

Spare us, O Lord, a - - loud we pray, Nor let our sun go down at noon: Thy years are one e - ter - nal day,

Yet, in the midst of death and grief, This

And must thy chil - dren die so soon!* Yet, in the midst of death and grief, This thought our sorrow shall assuage: This

* The first part of this tune it suitable for divine worship by omitting the latter.

thought our sorrows shall as - suage, Our Father and our Saviour lives, Christ is the same in ev'ry age.

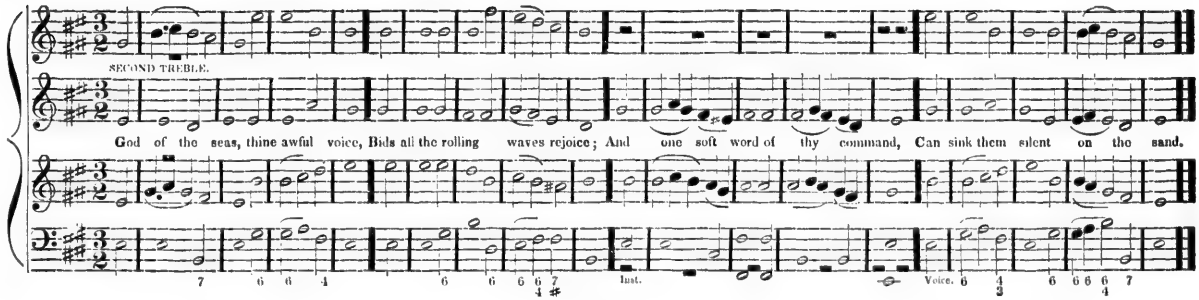
LEICESTER L. M.

SECOND TREBLE.

My soul, for help in God relies, From him alone my safety flows; My rock, my health, that strength supplies, To bear the shock of all my foes.

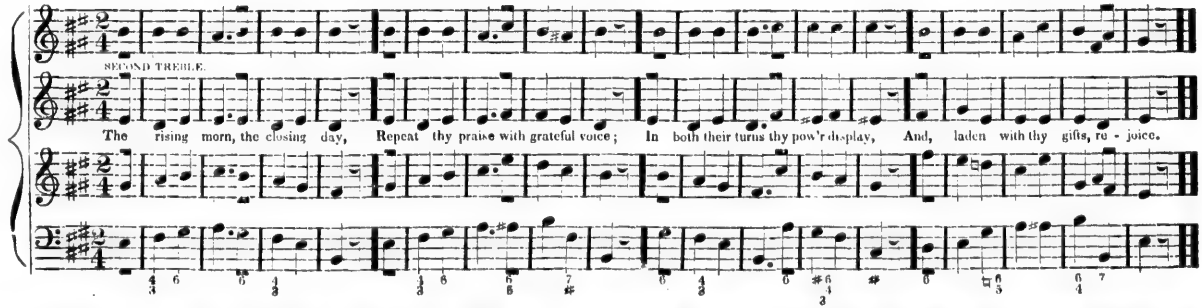
STONEFIELD L. M.

STANLEY.



VIENNA.

BEETHOVEN.



He dies! the Friend of sinners, dies! Lo! Salem's daughters weep around! He dies! the Friend of sinners, dies! Lo! Salem's daughters weep around! A solemn darkness

8vm.

veils the skies; A sudden trembling shakes the ground! A solemn darkness veils the skies, A sudden trembling shakes the ground!

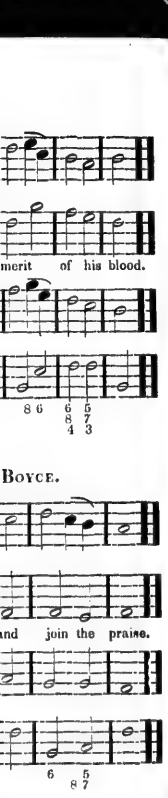
INTERCESSION. L. M.

He lives—the great Redeemer lives; What joy the blest as - surance gives! And now before his Father God, Pleads the full merit of his blood.

CORNWALL. L. M.

Dr. Boyce.

With all my pow'rs of heart and tongue, I'll praise my Maker in my song; Angels shall hear the notes I raise, Approve the song and join the praise.



Adagio e sempre piano.

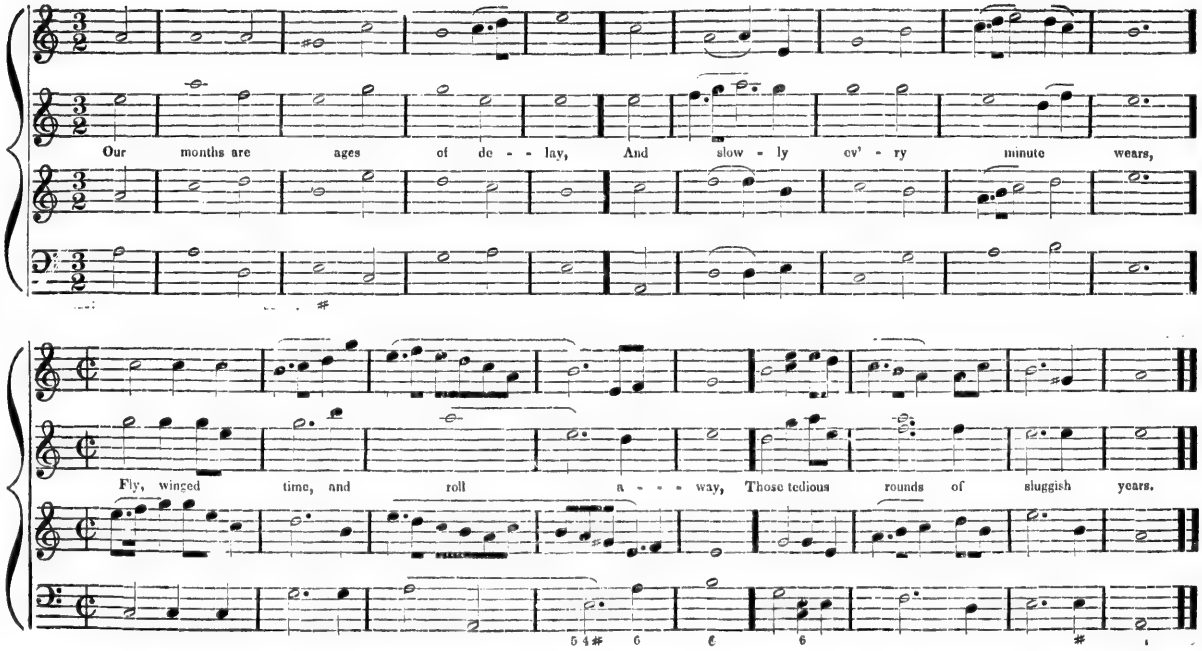
SECOND TREBLE.

Softly the shade of ev'ning falls, Sprinkling the earth with dewy tears; While nature's voice to slumber calls, And silence reigns amid the spheres.

NINETY-SEVENTH PSALM. L. M.

TUCKEY.

Darkness and clouds of awful shade His dazzling glory shroud in state; Justice and Truth his guards are made, And, fix'd by his pa - vilion, wait.


Our months are ages of de - - lay, And slow - ly ev' - ry minute wears,
Fly, winged time, and roll a - - - way, Those tedious rounds of sluggish years.

SECOND TREBLE.

With humble pleasure, Lord, we trace, The ancient records of thy grace; And our own conso - lations draw, From what thy servant Moses saw.

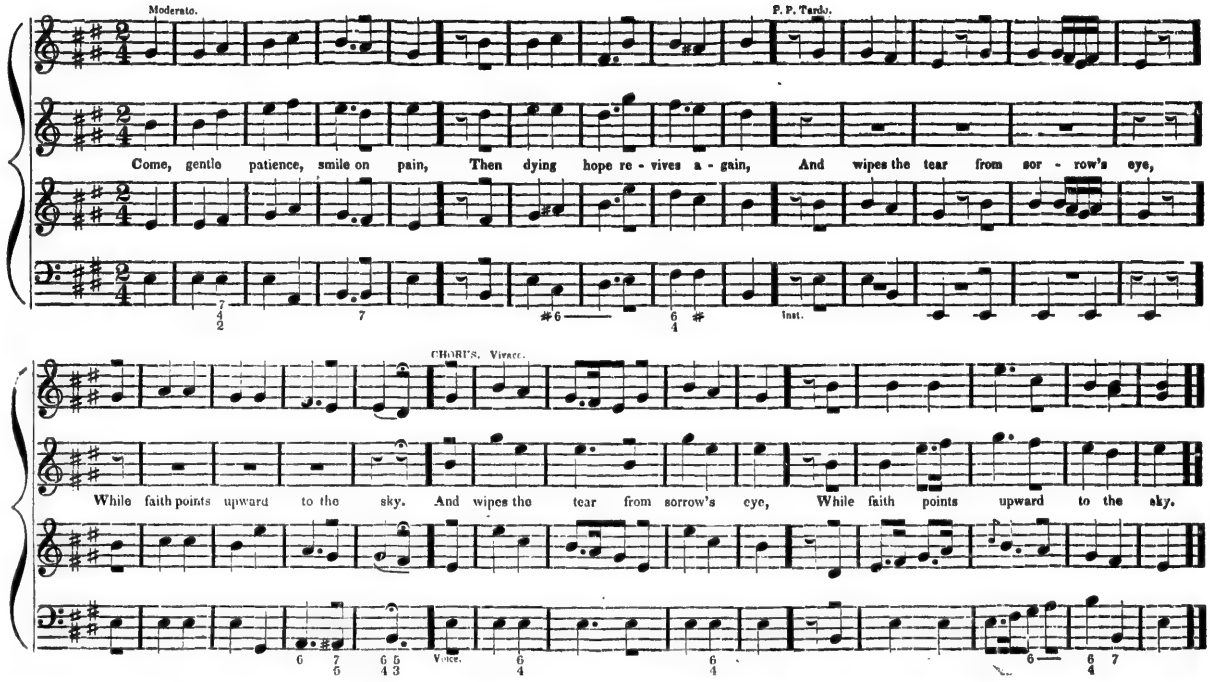
E 2

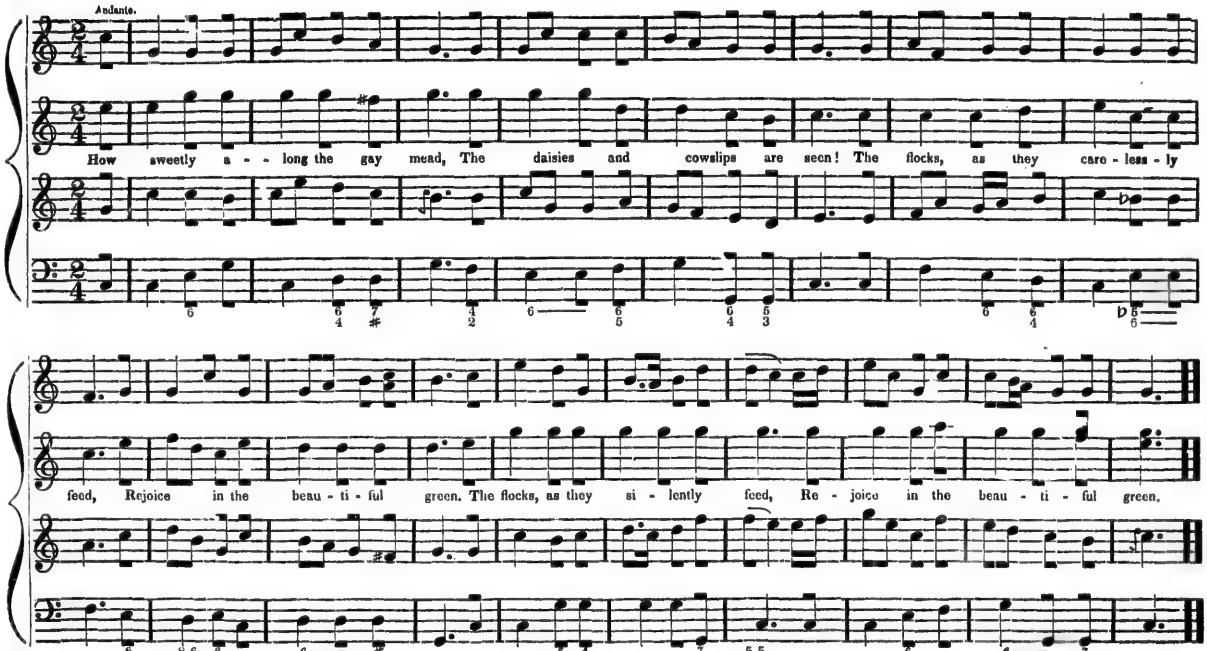
YOUNG STREET. L. M

R. COOK.

SECOND TREBLE.

From vocal air and concave skies, Let wafted hal - le - lu - jahs sound; And let the s cred triumphs rise, Till vaulted heav'n the notes rebound.


Moderato.
P. P. Tardo.
Come, gentle patience, smile on pain, Then dying hope re - vives a - gain, And wipes the tear from sor - row's eye,
Inst.
CHORUS. Vivace.
While faith points upward to the sky. And wipes the tear from sorrow's eye, While faith points upward to the sky.
Voice.


Andante.
How sweetly a - - long the gay mead, The daisies and cowslips are seen! The flocks, as they care - less - ly
feed, Rejoice in the beau - ti - ful green. The flocks, as they si - lently feed, Re - joice in the beau - ti - ful green.

His hand will smooth my rug - ged way, And lead me to the realms of day,

To milder skies and brighter plains, Where ev - - - er - - last - ing pleasure reigns.

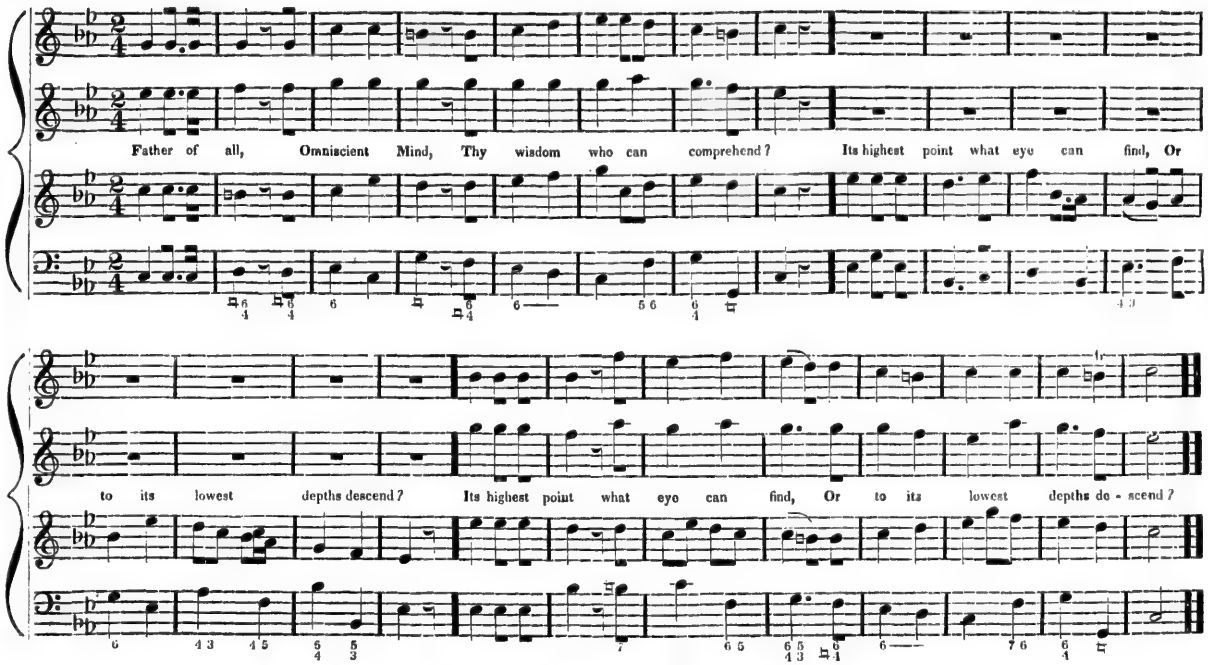
Incumbent on the bending sky, The Lord descended from on high, And bade the darkness of the pole Beneath his feet tremendous roll.

WINDHAM. L. M.

READ.

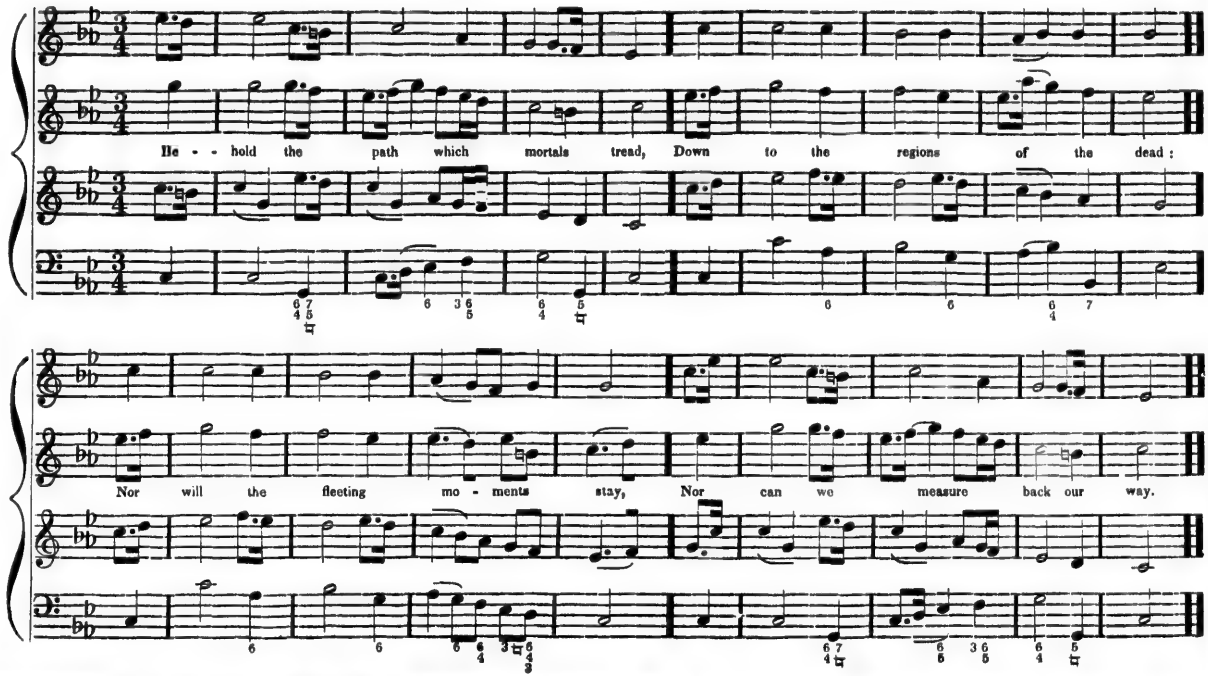
Slow.

Broad is the road that leads to death, And thousands walk together there: But wisdom shows a narrow path, With here and there a travel - ler.


Father of all, Omniscient Mind, Thy wisdom who can comprehend? Its highest point what eye can find, Or
to its lowest depths descend? Its highest point what eye can find, Or to its lowest depths de - scend?

Thou, whom my soul admires, a - - bove All earth - ly joys, all earthly love, Tell me, dear Shepherd,

let me know, Where doth thy sweetest pas - tures grow? Where doth thy sweet - est pastures grow?


He - - hold the path which mortals tread, Down to the regions of the dead:
Nor will the fleeting mo - ments stay, Nor can we measure back our way.

DRESDEN. L. M.

D. C.

He dies! the Friend of sinners, dies! Lo! Salem's daughters weep around! He

SECOND TREBLE.

A solemn darkness veils the skies, A sudden trembling shakes the ground! Come, saints, and drop a tear or two For him who groan'd beneath your load; He

shed a thousand drops for you, A thousand drops of richer blood. He

KENT. L. M.

SECOND TREBLE.

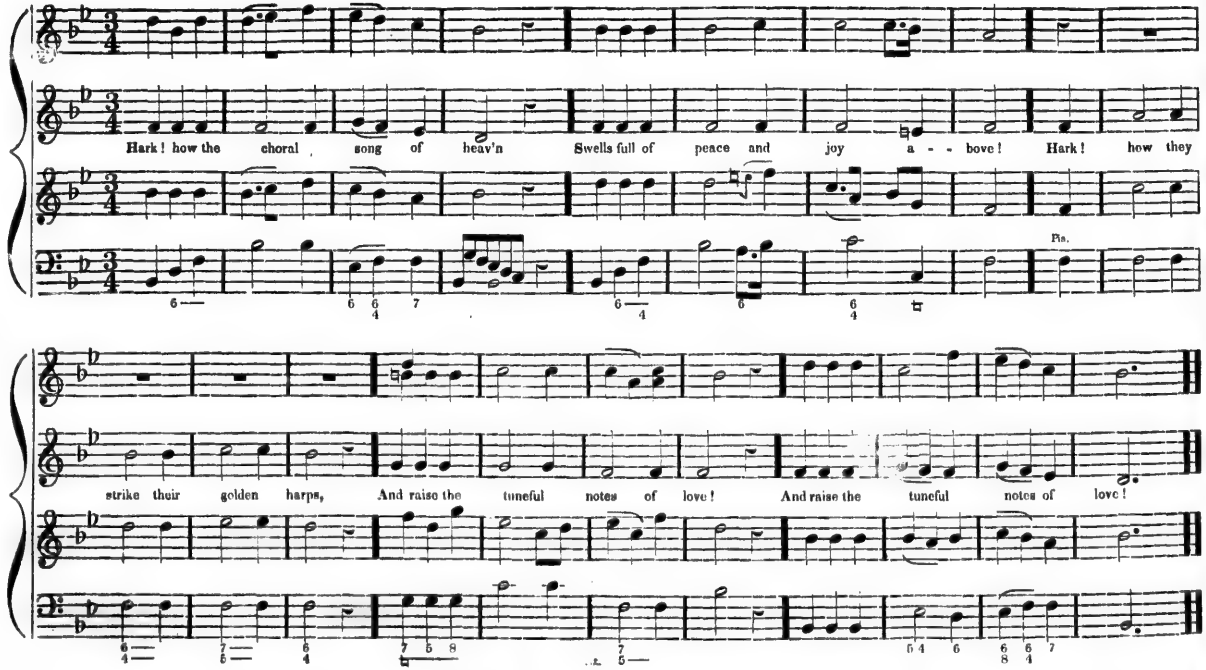
Where shall we go to seek and find A habi - ta - tion for our God? A dwelling for th' Eternal Mind, Among the sons of flesh and blood?

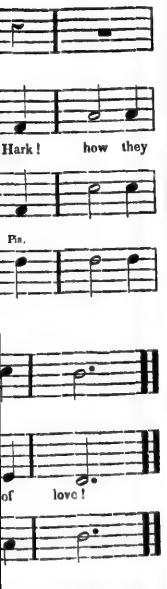
In mem'ry of your dy - ing Friend, Do this, he said, till time shall end;

Meet at my ta - ble and re - - - cord The love of your de - - - part - - ed Lord.

Shall the vile race of flesh and blood Con - - tend with their Cre - - a - tor, God?

Shall mor - tal worms pre - - sume to be More ho - ly, wise, or just than he?


Hark! how the choral song of heav'n Swells full of peace and joy a - - bove! Hark! how they
strike their golden harps, And raise the tuneful notes of love! And raise the tuneful notes of love!



Man has a soul of vast de - - sires; He burns within with restless fires;

Tost to and fro, his passions fly, From van - - i - - - ty to van - i - - - ty.

*DARWEN. L. M.

L. Mason.

SECOND TREBLE.

Shall life revisit dying worms, And spread the joyful in - sect's wing? And, O, shall man a - wake no more, To see thy face, thy name to sing?

MALABAR. L. M.

Moderato.

SECOND TREBLE.

Thy mercies, Lord, shall be my song; My song on them shall ever dwell; To ages yet unborn, my tongue Thy never failing truth shall tell.

SECOND TREBLE.

Awake, my tongue, thy tribute bring, To Him who gave thee pow'r to sing; Praise Him, who is all praise above, The source of wisdom and of love.

BABYLON. L. M.

W. TANSUR'S COLL.

SECOND TREBLE

Lord, what a thoughtless wretch was I, To mourn, and murmer, and repine, To see the wicked, plac'd on high, In pride and robes of honor shine.

There the dark earth and dis - - mal shade, Shall clasp their na - ked bodies round, That

flesh, so de - li - cate - ly fed, Lies cold, and moul - ders in the ground.

*WILTSHIRE. L. M.

TENOR, or SECOND TREBLE—ad lib. TENOR. 1st TIME. 2d TIME.

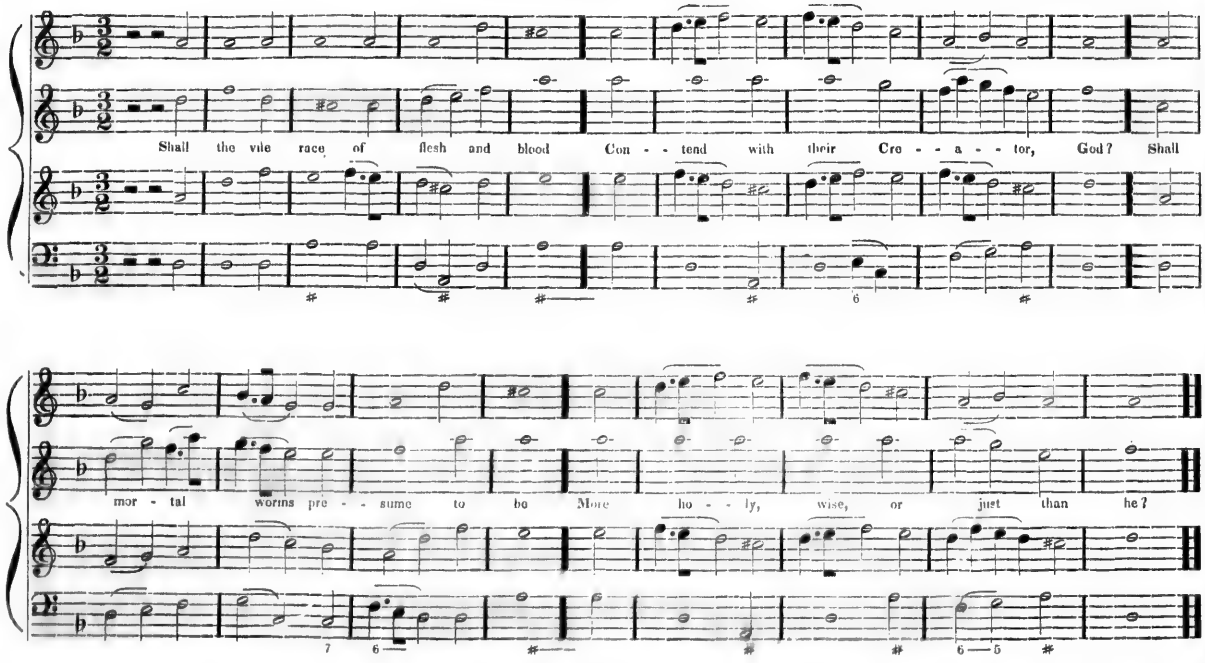
3. Then shall our cheerful hearts rejoice, At grace divine and love so great; Nor will we change our happy lot, For all their wealth and robes of state.

*SLADE. L. M.

L. Mason.

SECOND TREBLE.

Sweet is the work, my God, my King, To praise thy name, give thanks, and sing; To show thy love by morning light, And talk of all thy truth at night.

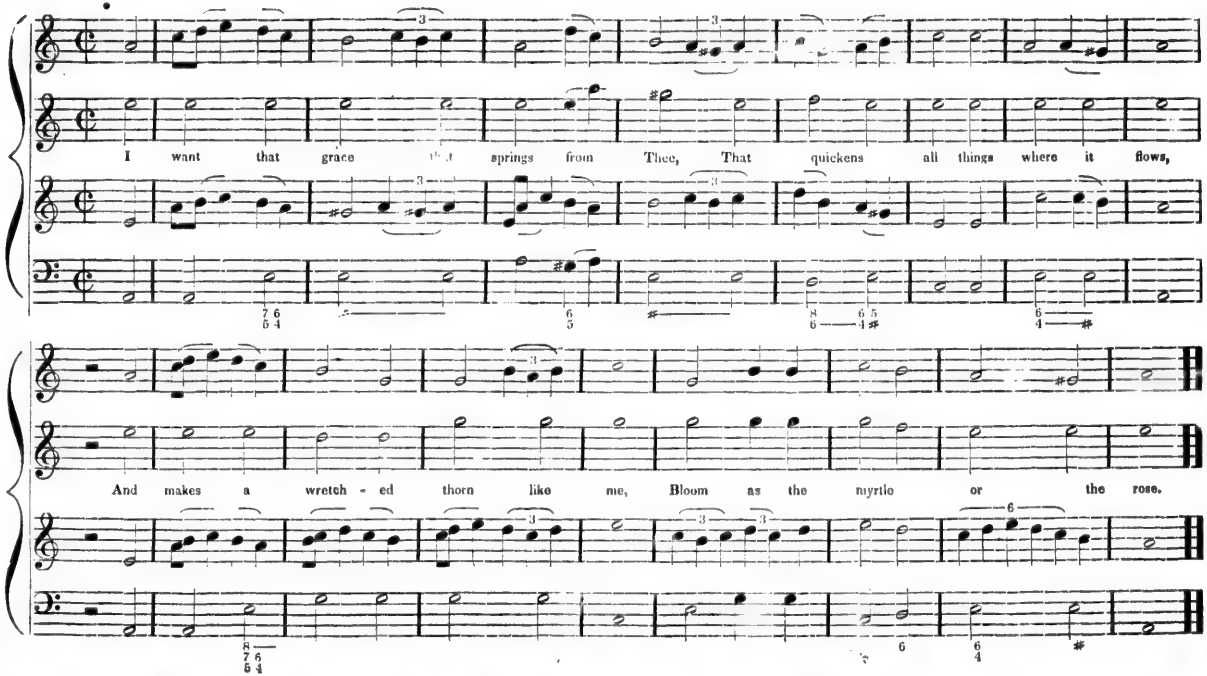

Shall the vile race of flesh and blood Con - - tend with their Cre - - a - - tor, God? Shall
mor - tal worms pre - - sume to be More ho - - ly, wise, or just than he?

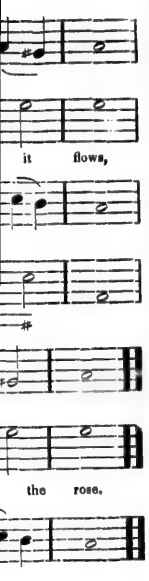
TENOR. Adagio Sostenuto.

Now night in silent grandeur reigns, And holds the slumb'ring world in chains; Pale from the cloud the

moon - beam steals, And half cre - a - tion's face re - veals. And half cre - - a - - tion's face re - veals.

Lentando. Dim.


I want that grace that springs from Thee, That quickens all things where it flows,
And makes a wretch - ed thorn like me, Bloom as the myrtle or the rose.

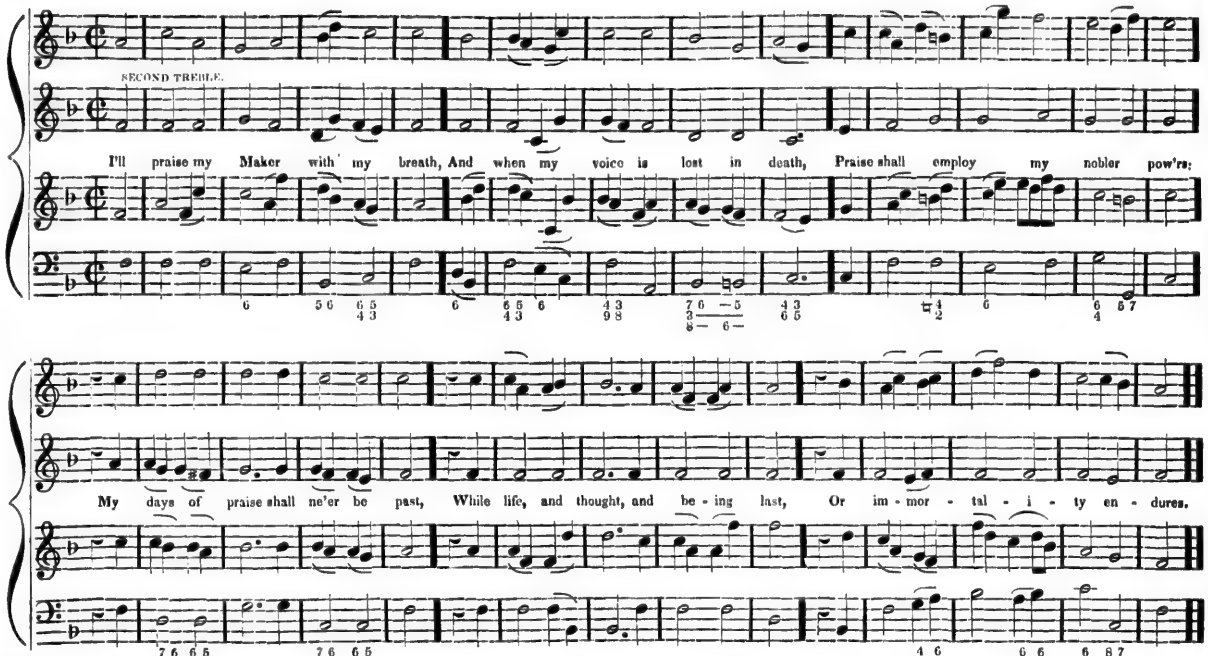


The Lord my pasture shall prepare, And feed me with a shep - herd's care; His presence shall my wants sup - ply,

and guard me with a watchful eye. My noon - day walks he shall attend, And all my midnight hours defend.

MARTIN'S LANE. L. P. M.

DR. ARNE.

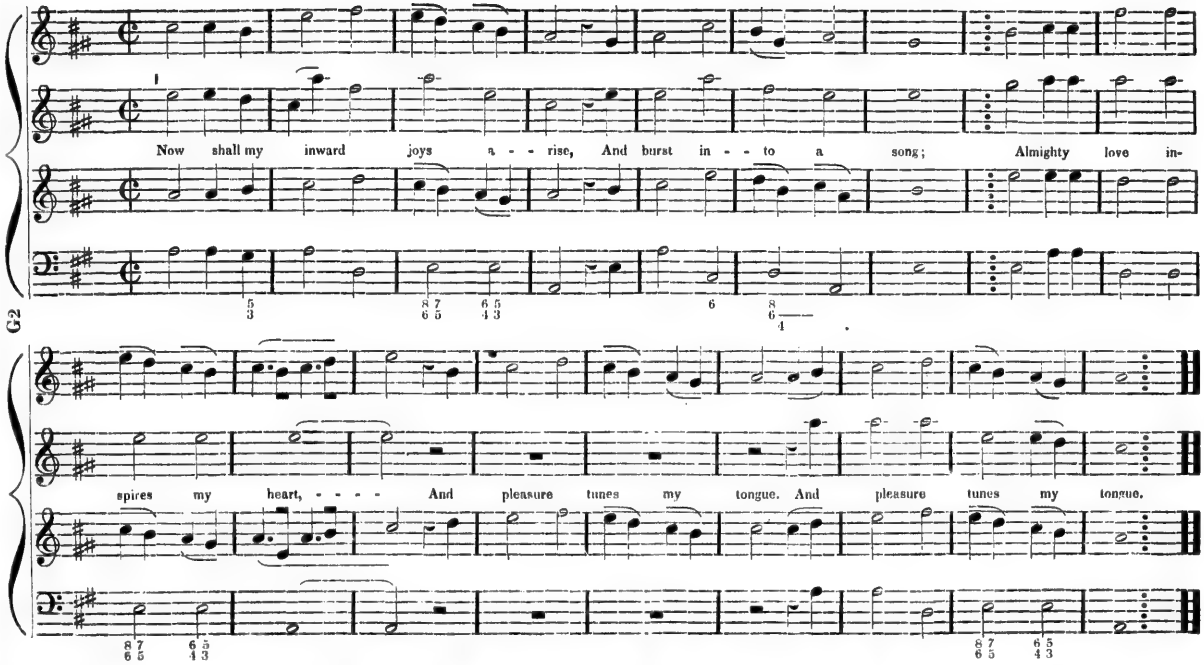


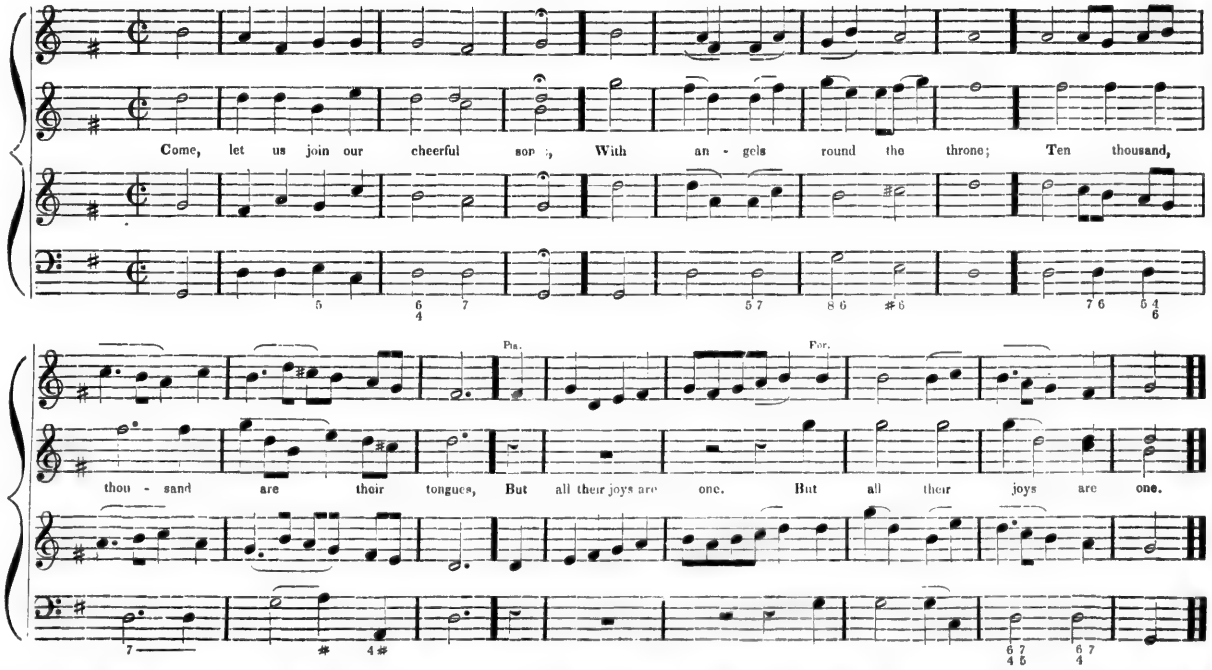
Ye that delight to serve the Lord, The honors of his name record; His sacred name for - ev - er bless;

Where'er the circling sun displays His ri - sing beams or set - ting rays, Let land and seas his pow'r confess.

Come, Holy Ghost, Cre - a - tor, come, Inspire the souls of thine, Inspire the souls of thine,

Till ev' - ry heart which thou hast made, Is fill'd with grace di - vine. Is fill'd with grace di - vine.


Now shall my inward joys a - - rise, And burst in - - to a song; Almighty love in-
spires my heart, - - - - And pleasure tunes my tongue. And pleasure tunes my tongue.


Come, let us join our cheerful sor -, With an - gels round the throne; Ten thousand,
Pia.
For.
thou - sand are their tongues, But all their joys are one. But all their joys are one.

soft music hails the lovely

Hark! how the feather'd warblers sing, 'Tis nature's cheerful voice: 'Tis nature's cheerful voice: Soft

spring.

music hails the lovely spring, And woods and fields rejoice. Soft music hails the lovely spring, And woods and fields re - joice.

spring. - - - - - -

ST. ANNE'S. C. M.

DR. CROFT.

My God, my portion and my love, My ever - lasting all, I've none but thee in heaven above, Nor on this earthly ball.

MEAR. C. M.

WILLIAMS' COLL.

O, 'twas a joyful sound to hear Our tribes de - voutly say, Up, Israel, to thy temple haste, And keep the festal day.

Ma tone

O, all ye nations, praise the Lord, Each with a diff'rent tongue: In ev'ry language learn his word, And let his name be sung.

BROCKVILLE. C. M.

FAWCETT.

SECOND TREBLE.

Fountain of comfort and of love, Thy streams how free they flow, Thro' all the glorious worlds a - bove! Then visit us below. Then visit us be - low.

DUET.

High let us swell our tune - ful notes, And join th' an - gel - ic throng, For angels no such love have

Inst.

known: A - wake a cheerful song. For angels no such love have known: A - wake a cheer - ful song.

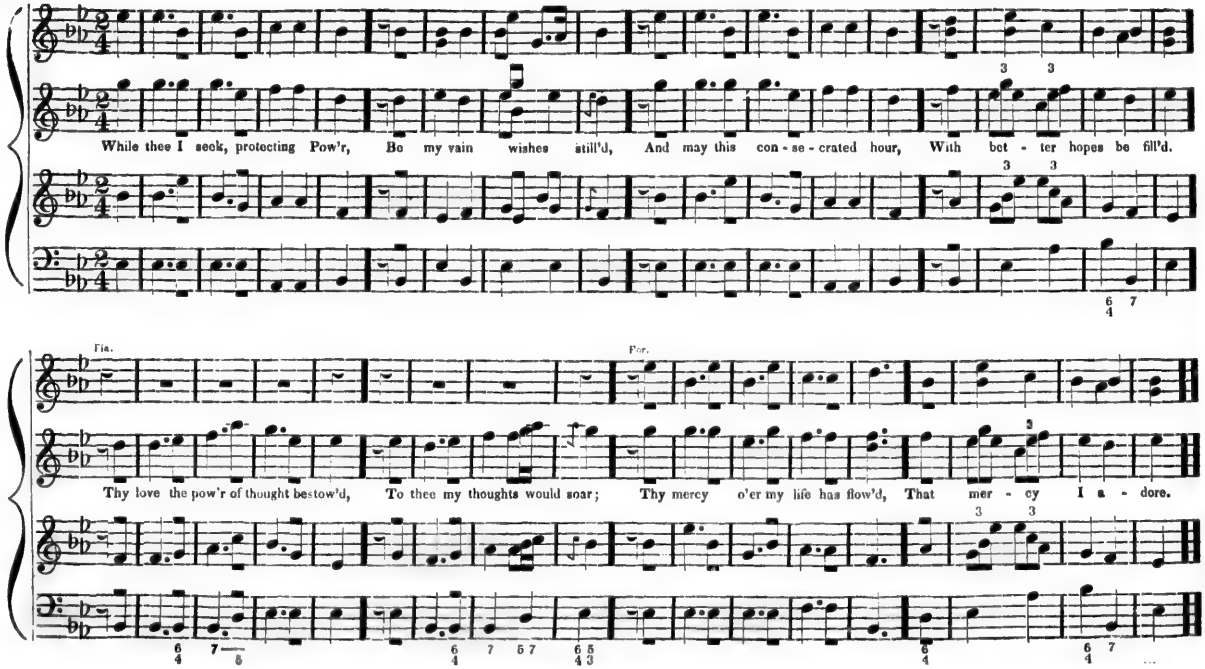
Voice.

"Let Heav'n a - rise, let earth ap - pear;" Thus said th' Almighty Lord: The heav'ns a - rose, the earth ap - pear'd, At his cre - ating word.

Thick darkness brooded o'er the deep; God said "let there be light;" The light shone round with smiling ray, And scatter'd ancient night.

BRATTLE STREET. C. M.

PLEYEL.

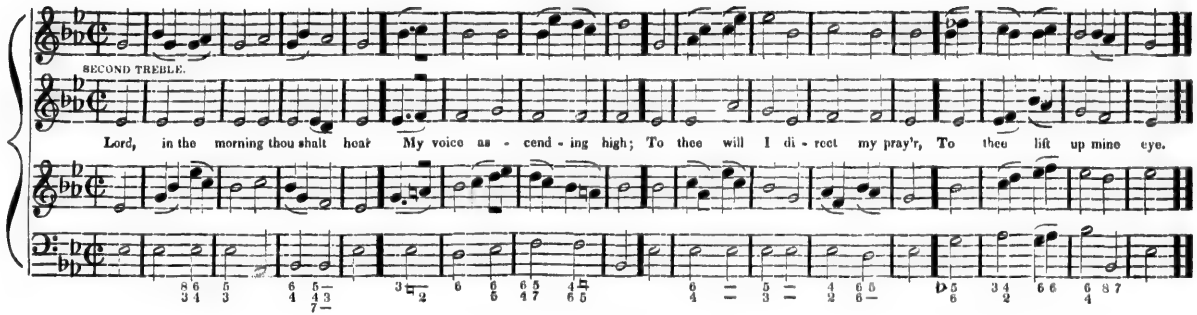


Come, Holy Spirit, heav'nly dove, With all thy quick'ning pow'rs; Kindle a flame of sacred love, In these cold hearts of ours. In these cold hearts of ours.

Look, how we grovel here be - low, Fond of these earthly toys; Our souls can neither fly nor go, To reach e - ternal joys.

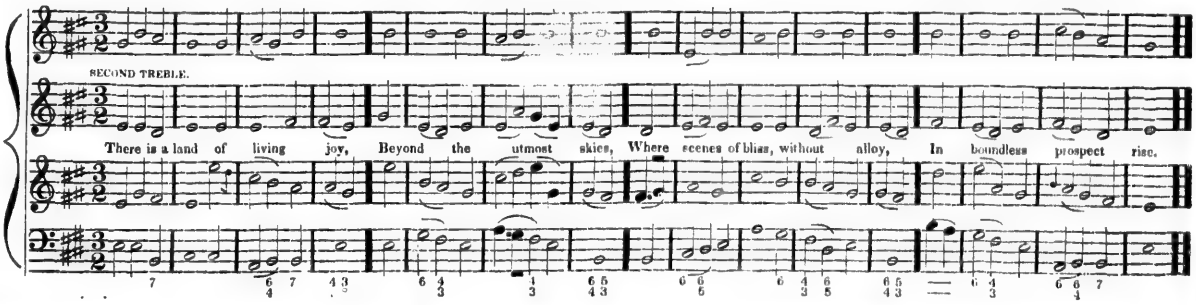
WARWICK. C. M.

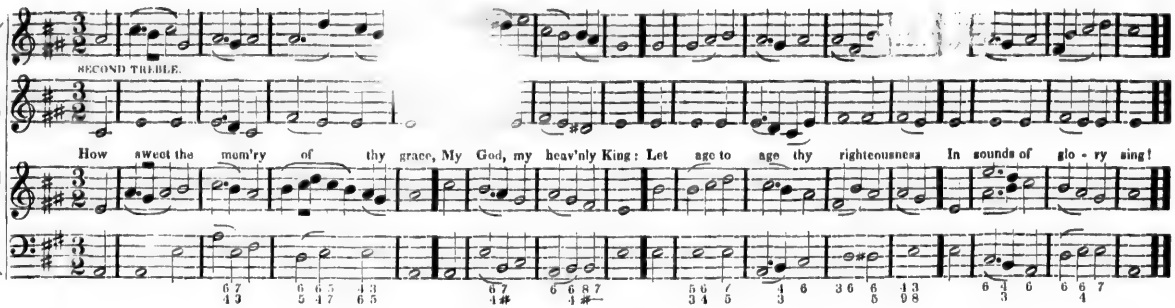
STANLEY.



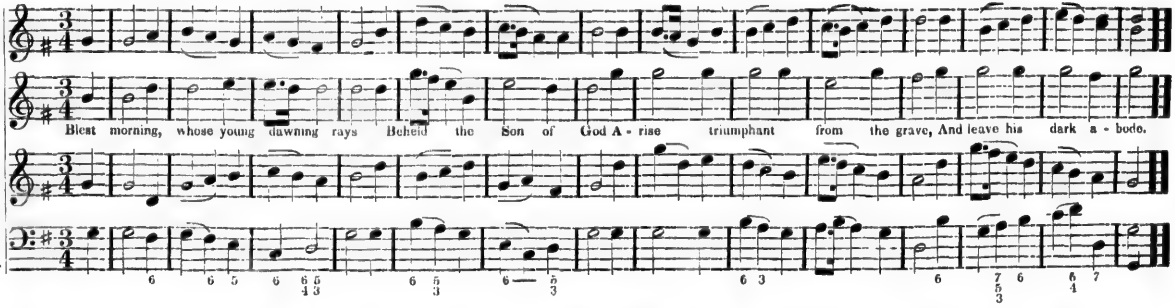
MANCHESTER.

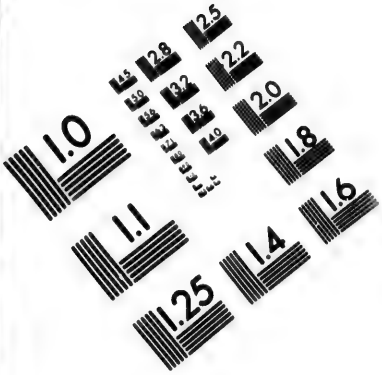
DR. WAINWRIGHT.

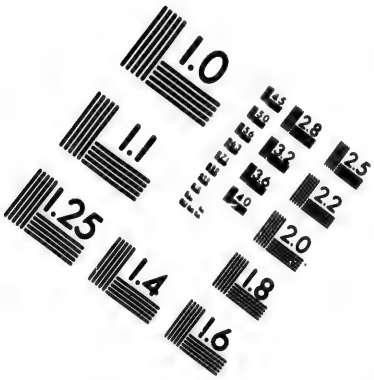



SECOND TREBLE.
How sweet the mem'ry of thy grace, My God, my heav'nly King: Let age to age thy righteousness In sounds of glo - ry sing!

IRISH. C. M.


Blest morning, whose young dawning rays Beheld the Son of God A - rise triumphant from the grave, And leave his dark a - bode.





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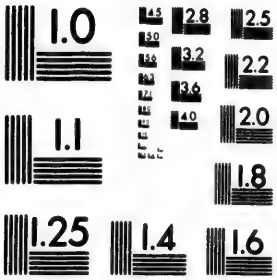

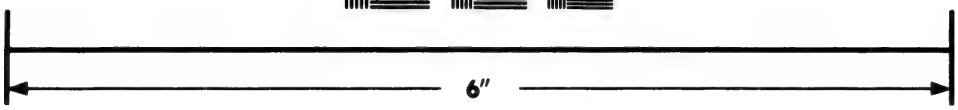

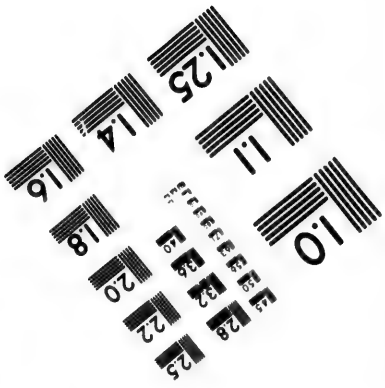

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There is a land of pure de - light, Where saints im - mor - tal reign; In - fi - nite day ex-

Piano.

cludes the night, And pleasures banish pain. Sweet fields beyond the swelling flood Stand dress'd in

Forte.

liv - ing green: So to the Jews old Canaan stood, While Jor - dan roll'd be - tween.

H 2

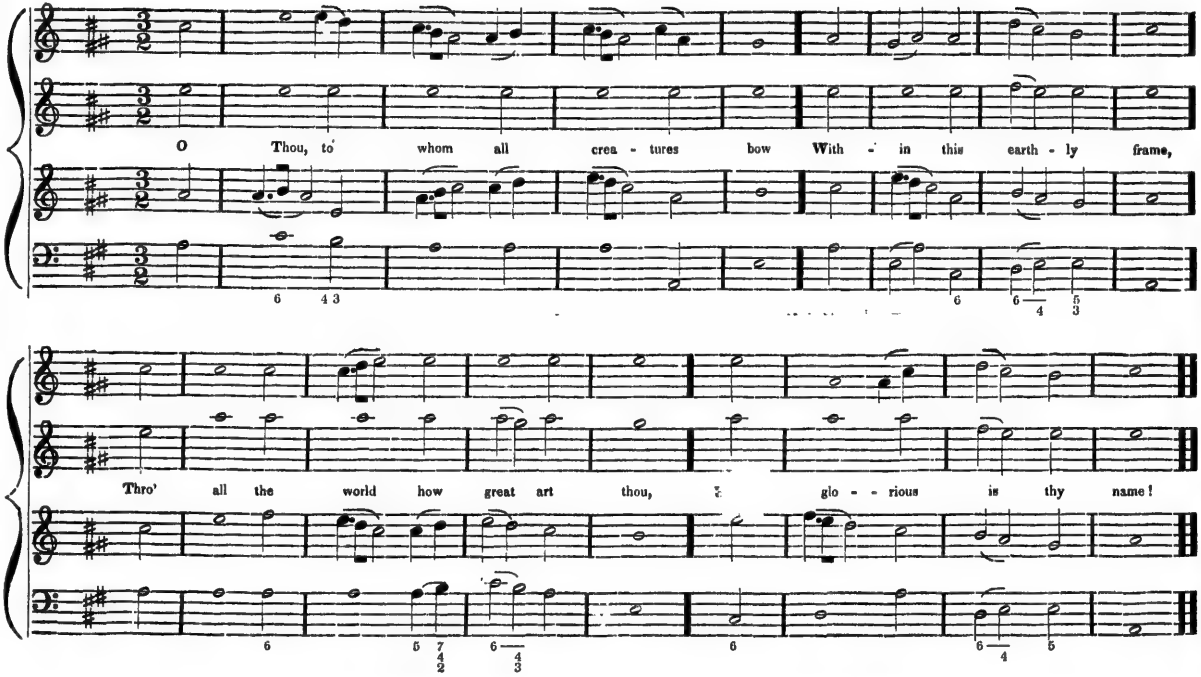
DAWN. C. M.

HOLYOKE.

Once more, my soul, the rising day Salutes thy waking eyes; Once more, my voice, thy tribute pay To Him that rules the skies.

ST. MARTIN'S. C. M.

W. Tansur.



MOUNT PLEASANT. C. M.

Know that his kingdom is supreme: Your lofty thoughts are vain: He calls your gods—that awful name; But ye must die like men. But ye must die like men.

PORT-HOPE. C. M.

With &c.

Erect your heads, erect your heads, Eternal gates, unfold to entertain The King of Glory! See! he comes! With his celestial train. With his celestial train. With his celestial train.

Inst. Voice.

When God re - veal'd his gracious name, And chang'd my mourn - - ful state, My rapture seem'd a pleasing

Soft. Cres.

dream, The grace ap - pear'd so great. The world beheld the glorious change, And did thy hand confess; My

Loud.

tongue broke out in unknown strains, And sung sur - prising grace. My tongue broke out in unknown strains, And sung sur - prising grace.

ADDISON. C. M.

HOLDEN.

Pia. For. Pia. For.

See Israel's gentle Shepherd stand, With all-en - gaging charms; Hark! how he calls the tender lambs, And folds them in his arms. And folds them in his arms.

HOWARD'S. C. M.

MRS. CUTHBERT.

SECOND TREBLE.

Lord, hear the voice of my complaint, Accept my secret pray'r, To thee a'one, my God, my King, Will I for help repair.

MESSIAH. C. M.

HANDEL.

SECOND TREBLE.

I know that my Re - deemer lives, And ever prays for me; Sal - va - tion to his saints he gives, And life and lib - er - ty.

Would you be - hold the works of God, His wonders in the world abroad, Go with the

mari - ner, and trace The unknown re - gions of - - the seas. The unknown re - - gions of the seas.

WALNEY. C. M.

Dr. Boyce.

SECOND TREBLE.

Sing to the Lord, Je - hovah's name, And in his strength rejoice; When his salva - tion is our theme, Ex - - alt - - ed be our voice.

COVINGTON. C. M.

SECOND TREBLE.

How sweet and awful is the place, With Christ with - in the doors; While everlasting love displays, The choicest of her stores.

BELVILLE. C. M.

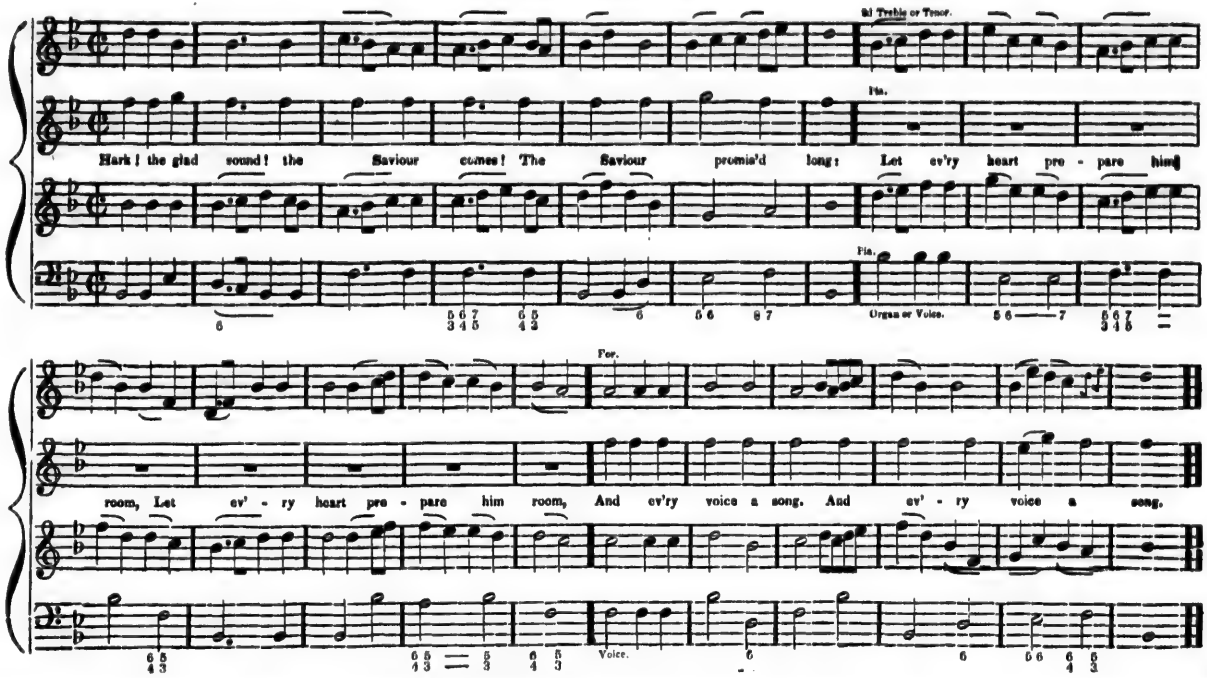
Let all the lands, with shouts of joy, To God their voices raise; Sing psalms in honor of his name, And spread his glorious praise. And spread his glorious praise.

NEWTON. C. M.

T. Jackson.

In ev'ry joy that crowns my days, In ev'ry pain I bear, My heart shall find de - light in praise, Or seek relief in prayer.

CLIFFORD. C. M.


2d Treble or Tenor.
Fla.
Hark! the glad sound! the Saviour comes! The Saviour promis'd long: Let ev'ry heart pre - pare him
Fla.
Organ or Voice.
For.
room, Let ev' - ry heart pre - pare him room, And ev'ry voice a song. And ev' - ry voice a song.
Voice.

Soon shall the glo - rious morn - ing come, When all thy saints shall rise; And, cloth'd in

Organ.

their im - - mor - tal bloom, At - tend thee to the skies. At - tend thee to the skies.

Voice.

DUNDEE. C. M.

SCOTTISH.

SECOND TREBLE. Mod. Affet.

Let not despair, nor fell revenge, Be to my bosom known; O, give me tears for others' woe, And patience for my own.

DUNCHURCH. C. M.

SCOTTISH.

SECOND TREBLE.

Long as I live I'll bless thy name, My King, my God of love; My work and joy shall be the same, In the bright world above.

Our days run thoughtlessly along, Without a moment's stay; Just like a story or a song, We pass our lives away.

COLLINGHAM. C. M.

T. JACKSON.

The dear delights we here en - joy, And c our own in vain, Are but short favors borrow'd now, To be repaid again.

ARUNDEL. C. M.

WILLIAMS' COLL.

All glory be to God on high, And to the earth be peace; Good will henceforth from heav'n to men, Begin and never cease.

WINTER. C. M.

REED.

His hoary frost, his fleecy snow, Descend and clothe the ground; The liquid streams forbear to flow, In icy fetters bound.

God of my life, look gently down, Behold the pains I feel: But I am dumb before thy throne, Nor dare dispute thy will.

MELODY. C. M.

SECOND TREBLE.

Come, let us join our cheerful songs, With angels round the throne; Ten thousand, thousand are their tongues, But all their joys are one.

LONDON. C. M.

DR. CROFT.

O holy, holy, holy Lord, Whom heavn'ly hosts obey, The world is with thy glory fill'd, Of thy ma - jestic sway.

STEPHENS. C. M.

JONES.

SECOND TREBLE.

Great God, how in - fi - nite art thou! What worthless worms are we! Let all the race of creatures bow, And pay their praise to thee.

CAMBRIDGE. C. M.

Dr. Randal.

A cordial for our fears,

Salvation, O the joyful sound! 'Tis pleasure to our ears; A sov'reign balm for ev'ry wound, A cordial for our fears, A cordial for our fears.

K

CHINA. C. M.

Swan.

Why do we mourn de - parting friends, Or shake at death's alarms? 'Tis but the voice that Jesus sends, To call them to his arms.

There is a fountain, fill'd with blood, Drawn from Immanuel's veins; And sinners, plung'd be - neath that flood, And

sinners, plung'd beneath that flood, Lose all their guilty stains, Lose all their guilty stains.

T. S.

Hence from my soul, sad thoughts, be gone, And leave me to my joys: My tongue shall triumph in my God, And make a joy - ful noise.

Pia. Cres. For. Pia. For.

Darkness and doubts had veil'd my mind, And drown'd my head in tears, Till sovereign grace, with shining rays, Dispell'd my gloomy fears. Dispell'd my gloomy fears.

COLCHESTER. C. M.

Je - sus, our God, ascends on high; His heav'nly guards around At - tend him rising through the sky, With trumpet's joyful sound.

ROCHESTER. C. M.

A. Williams.

God, my Sup - porter, and my Hope, My help for - ev - er near, Thine arm of mercy held me up, When sinking in de - spair.

BRAINTREE. C. M.

While shepherds watch'd their flocks by night, All seated on the ground, The an - gel of the Lord came down, And glory shone around.

BARBY. C. M.

W. Tansur.

Hope looks beyond the bounds of time, When, what we now deplore, Shall rise in full immor - tal prime, And bloom to fade no more.

PETERBOROUGH. C. M.

Once more, my soul, the rising day Salutes thy waking eyes; Once more, my voice, thy tribute pay, To Him that rules the sky.

WINDSOR. C. M.

G. Kirby.

That awful day will surely come; Th' appointed hour makes haste, When I must stand be - fore my Judge, And pass the solemn test.

Now let our droop - - ing hearts re - - vive, And ev' - - ry tear be dry.

Why should these eyes be drown'd in grief, Which view a Saviour nigh?

* WESTFORD. C. M.

L. Mason.

SECOND TREBLE.

Come let us join our cheerful songs, With angels round the throne; Ten thousand, thousand are their tongues, But all their joys are one, But all their joys are one.

Voice or Organ.

BLANDFORD. C. M.

T. Jackson.

SECOND TREBLE.

Awake, my soul, arise, my tongue! Pre - pare a tuneful voice, In God, the life of all my joys, Aloud will I rejoice.

DORCHESTER. C. M.

SECOND TREBLE.

Father of mercies! in thy word What endless glory shines; For ev - er be thy name a - dor'd, For these ce - - les - tial lines.

K 2

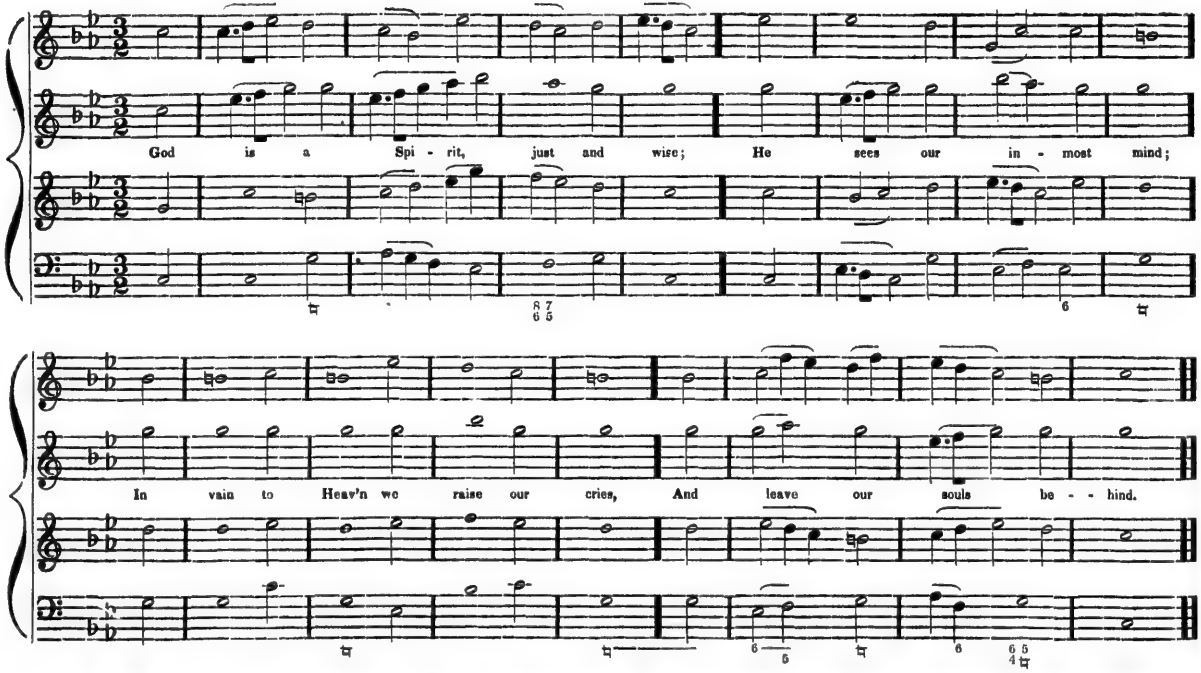
CLARENDON. C. M.

ISAAC TUCKER.

SECOND TREBLE.

What shall I render to my God, For all his kind - ness shown? My feet shall visit thine a - bode, My songs ad - dress thy throne.

MARSH. C. M.


God is a Spi - rit, just and wise; He sees our in - most mind;
In vain to Heav'n we raise our cries, And leave our souls be - - hind.

Lord, when together here we meet, And taste thy heav'nly grace, Thy smiles are so divine - ly sweet, We're loth to leave the place.

ST. JOHN'S. C. M.

SECOND TREBLE.

Now to the Lamb that once was slain, Be endless honors paid; Sal - va - tion, glo - ry, joy, remain, For - ever on his head.

See, gra - cious God, be - fore thy throne, Thy mourning people bend; 'Tis on thy sovereign

grace a - - - - lone, Our hum - ble hopes de - pend. Our hum - ble hopes de - - pend.

Lord, what is man, poor feeble man, Born of the earth at first? His life a shadow, light and vain, Still hast'ning to the dust.

PLYMOUTH. C. M.

W. TANSUR.

My God, the spring of all my joys, The life of my de - lights, The glory of my brightest days, And comfort of my nights.

STAMFORD. C. M.

W. Tansur.

SECOND TREBLE.

The glorious armies of the sky, To thee, Al - mighty King, Harmonious anthems consecrate, And Hallo - lujahs sing.

YORK. C. M.

SECOND TREBLE.

Thee we a - dore, E - ternal name, And humbly own to thee, How feeble is our mortal frame, What dying worms are we!

To heav'n I lift my wait - - ing eyes, There all my hopes are laid;

The Lord that built the earth and skies, Is my per - - pet - - - ual aid.

CHRISTMAS. C. M

HANDEL.

SECOND TREBLE.

Awake my soul, stretch ev'ry nerve, And press with vigor on! A heav'nly race demands thy zeal, And an immortal crown. And an immortal crown.

ST. DAVID'S. C. M.

RAVENSCROFT.

SECOND TREBLE.

To celebrate thy praise, O Lord, I will my heart prepare; To all the list'ning world will I, Thy wond'rous works declare.

SECOND TREBLE.

While Shepherds watch'd their flocks by night, All Seated on the ground, The angel of the Lord came down, And glory shone around.

HALLOWELL. C. M.

B. McKYES.

Awake! Awake! my tuneful pow'rs, With this de - light - ful song I'll entertain the darkest hours, Nor think the sea - - - - son long.

FERRY. C. M.

WEBBE.

SECOND TREBLE.

To my complaint, O Lord my God, Thy gracious ear incline; Hear me, distress'd, and desti - tute Of all re - lief but thine.

BANGOR. C. M.

RAVENCROFT.

Return, O God of love return, Earth is a tiresome place; How long shall we, thy children, mourn, Our absence from thy face?

BEDFORD. C. M.

WHEALL.

SECOND TREBLE.

Lord, thou wilt hear me when I pray; I am for ev - er thine: I fear be - fore thee all the day, Nor will I dare to sin.

BURFORD. C. M.

I. SMITH.

SECOND TREBLE.

Some seraph lend your heav'nly tongue, Or harp of golden string, That I may raise a lofty song, To our e - ternal King.

CANTERBURY. C. M.

Why do we mourn de - parting friends, Or shake at death's alarms? 'Tis but the voice that Jesus sends, To call them to his arms.

WESLEY. C. M.

SECOND TREBLE.

O render thanks and bless the Lord, Invoke his holy name; Acquaint the nations with his deeds, His matchless deeds proclaim. His matchless, &c.

* LITCHFIELD. C. M.

Ye hearts with youthful vigor warm, In smiling crowds draw near, And turn from ev'ry mortal charm, A Saviour's voice to hear.

L 2

ST. CATHARINE'S. C. M.

SECOND TREBLE.

Early, my God, without delay, I haste to seek thy face: My thirsty spirit faints away; My thirs - ty spirit faints away, Without thy cheering grace.

SECOND TREBLE.

Our little bark on boist'rous seas, By cruel tempest tost; Without one cheerful beam of hope,

ex - pect - ing to be lost. Hal - le - lu - jah! Halle - lu - jah! Hal - le - lu - jah! A - - - men.

The Hallelujah to be sung to the last verse of the Psalm or Hymn.

SECOND TREBLE.

The va - rious months thy goodness crowns; How beau - teous are thy ways! The bleating flocks spread o'er the downs, And shepherds shout— And shepherds shout— And shepherds shout thy praise.

Why do we mourn de - parting friends, Or shake at death's a - larms? 'Tis but the voice that Jesus sends To call us to his arms.

DOVER. S. M.

Blest is the Lord our God, And let his praise be great. He makes the church his blest a - bode, His most de - light - ful seat.

AIR.

Come, sound his praise a - broad, And hymns of glo - ry sing: Je - hovah is the sov' - reign God, The u - ni - versal King.

CHORUS.

Pia. For. Pia. For. Allegro. Adagio.

Praise ye the Lord, Hallelujah, Praise ye the Lord, Hallelujah, Hallelujah, Hallelujah, Hallelujah, Praise ye the Lord.

WATCHMAN. S. M.

LEACH.

SECOND TREBLE.

My soul with patience waits For thee, the living God; My hopes are on thy promise built, Thy never failing word.

NELSON. S. M.

M. BURNHAM.

And must this body die? This mortal frame decay? And must these active limbs of mine Lie mouldering in the clay?

To God, in whom I trust; I lift my heart and voice; O, let me not be put to shame, Nor let my foes rejoice.

ST. THOMAS. S. M.

Let ev'ry creature join To praise the eternal God; Ye heav'nly hosts the song begin, And sound his name a - broad.

Be - - - hold the morn - ing sun Be - - - gins his glo - - - - - - - - rious way,

His beams through all the na - - - - tions run, And life and light con - - vey.

Be - hold, with awful pomp The Judge prepares to come; Th' archan - gel

sounds the dreadful trump, And wakes the gen'ral doom. And wakes the gen'ral doom.

WESTMINSTER. S. M.

BOYCE.

Moderato.

SECOND TREBLE.

Blest are the sons of peace, Whose hearts and hopes are one; Whose kind designs, to serve and please, Through all their actions run.

SANDWICH. S. M.

H.

SECOND TREBLE. Sostenuto.

My soul, repeat his praise, Whose mercies are so great; Whose anger is so slow to rise, So ready to a - bate.

AYLESBURY. S. M.

DR. GREEN.

Shall we go on to sin, Because thy grace abounds? Or cruci - fy the Lord again, And open all his wounds.

SHIRLAND. S. M.

STANLEY.

SECOND TREBLE.

He leads me to the place Where heav'nly pasture grows; Where living waters gently pass, And full sal - vation flows.

Grace, 'tis a charm - ing sound, Har - monious to the ear; Heav'n with the echo shall resound,

And all the earth shall hear. Heav'n with the echo shall re - sound, And all the earth shall hear.

COBOURG. S. M.

M. Burnham.

O let thy God and King, Thy sweetest thoughts employ, Thy children shall his honors sing, In pala - ces of joy.

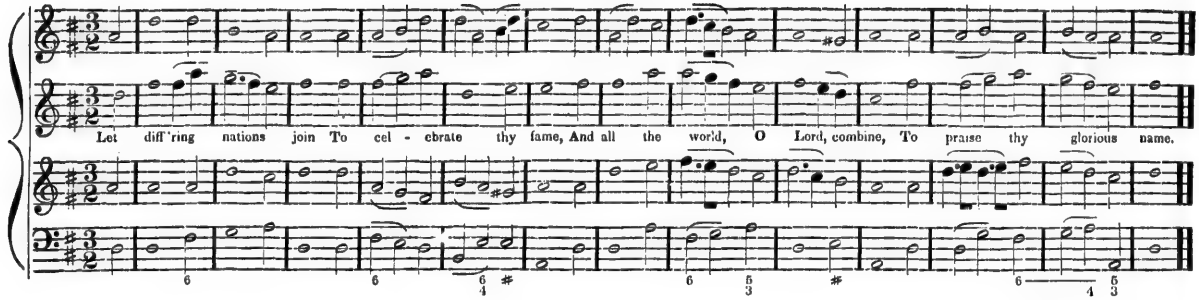
St. SIMON'S. S. M.

T. Williams.

Where shall the man be found, That fears t'offend his God; That loves the gospel's joyful sound, And trembles at his word.

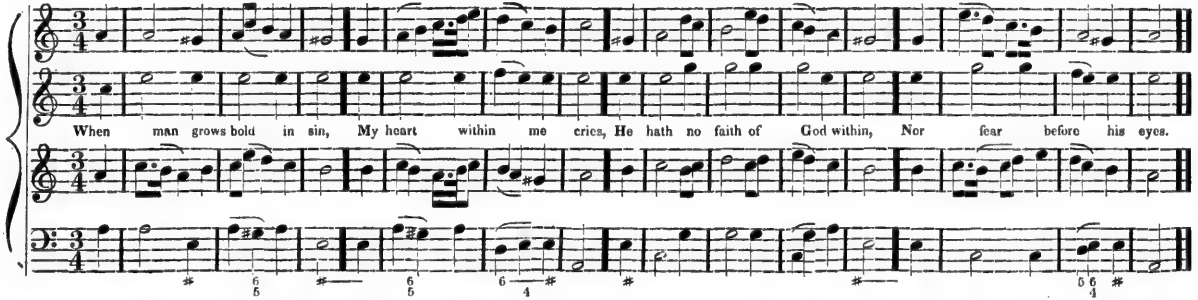
PHILADELPHIA. S. M.

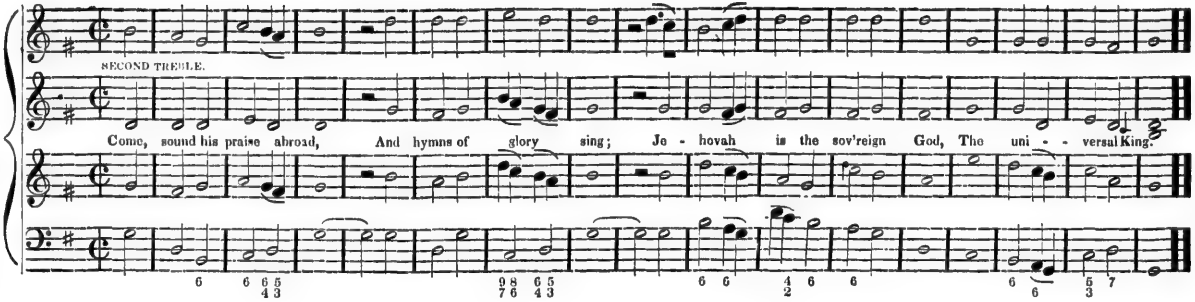
BILLINGS.



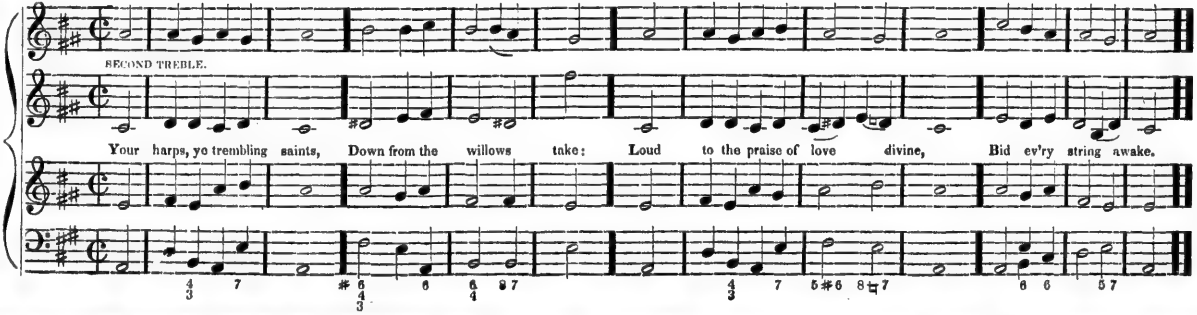
JIRON. S. M.

B. HOLT.




SECOND TREBLE.
Come, sound his praise abroad, And hymns of glory sing; Je - hovah is the sov'reign God, The uni - - versal King.

OLMUTZ. S. M.


SECOND TREBLE.
Your harps, ye trembling saints, Down from the willows take: Loud to the praise of love divine, Bid ev'ry string awake.

Come, sound his praise a - broad, And hymns of glo - ry sing: Je - ho - vah

is the sov' - reign God, The u - - - ni - ver - sal King. The u - - - - ni - ver - sal King.

On the fair heav'nly hills, The saints are blest a - - bove, Where joy like

morn - ing dew dis - tils, And all the air is love, And all the air is love.

Fin.

My soul, re - peat his praise, Whose mercies are so great; Whose anger is so slow to rise, So ready to abate. High as the

For. Fin. For.

heav'ns are rais'd Above the ground we tread, So far the riches of his grace Our highest thoughts ex - ceed. Our highest thoughts exceed.

T. S.

SIDNEY. S. M.

My gracious, loving Lord, To thee what shall I say; Well may I tremble at thy word, And scarce presume to pray.

RICHMOND. S. M.

SECOND TREBLE.

To bless thy cho - sen race, In mercy, Lord, in - cline, And cause the brightness of thy face, On all thy saints to shine.

BEVERIDGE. S. M.

A. Williams.

SECOND TREBLE.

Welcome, sweet day of rest, That saw the Lord arise; Welcome to this re - viving breast, And these re - joic - ing eyes.

LITTLE MARLBOROUGH. S. M.

Williams.

Welcome sweet day of rest, That saw the Lord a - rise; Welcome to this re - viving breast, And these re - joic - ing eyes.

FAIRFIELD. S. M.

R. Harrison.

Let diff'ring na - tions join, To ce - lebrate thy fame; And all the world, O Lord, combine, To praise thy glorious name.

DUNBAR. S. M.

Corelli.

When overwhelm'd with grief, My heart within me dies, Helpless, and far from all re - lief, To heav'n I litt my eyes.

MOUNT EPHRAIM. S. M.

MILGROVE.

Your harps, ye trembling saints, Down from the willows take; Loud to the praise of love di - vine, Bid ev' - ry string awake!

* SOUTHFIELD. S. M.

L. MASON.

Thy name, Al - mighty Lord, Shall sound through distant lands: Great is thy grace, and sure thy word, Thy truth for ever stands.

Gently, Lord, O gently lead us, Through this lowly vale of tears; And, O Lord, in mercy give us, Thy rich grace in all our fears;

Oh! re - fresh us with thy blessing: Oh! re - fresh us with thy grace— Oh! re - fresh us— Oh! re - fresh us— Oh! re - fresh us with thy grace.

PORTUGUESE HYMN. 10's & 11's.

The Lord is our shepherd, our guardian and guide, What - ever we want he will kindly provide; To sheep of his pasture his

mercies a - - bound, His care and pro - tection, His care and pro - tection, His care and pro - tection his flock will sur - round.

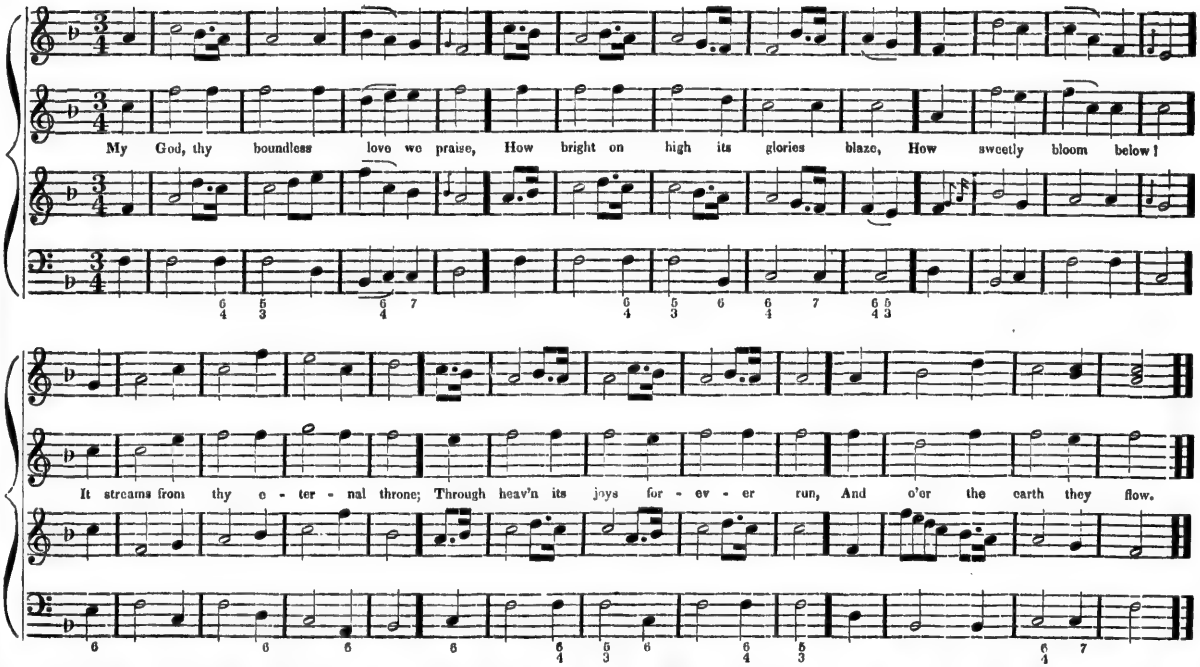
Behold the Judge descends, his guards are nigh: Tempest and fire attend him down the sky: Heav'n, earth, and hell draw near; let all things come,

N2

To hear his Justice and the sinner's doom! "But gather first my saints," (the Judge commands.) "Bring them, ye angels, from their dis - tant lands!"

O praise ye the Lord, Prepare your glad voice, His praise in the great As - - sembly to sing: in

our great Cre - - - a - tor, Let Is - r'el re - joice, And chil - dren of Si - on Be glad in their King.


My God, thy boundless love we praise, How bright on high its glories blaze, How sweetly bloom below!
It streams from thy e - ter - nal throne; Through heav'n its joys for - ev - er run, And o'er the earth they flow.

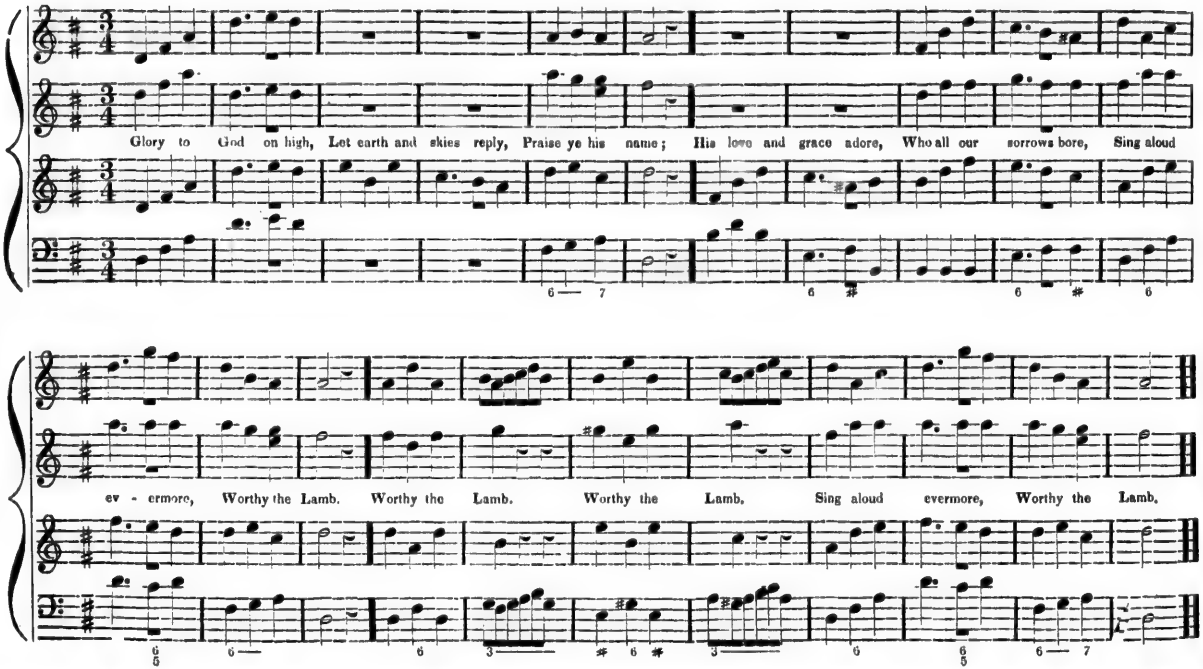
GANGES. C. M. 6 LINES.

Almighty King of Heav'n above, E - ter - nal Source of truth and love, And Lord of all be - - - low,

With rev'rence and re - ligious fear, Per - mit thy suppliants to draw near, And at thy feet to bow.

Jesus, full of all compassion, Hear a suppliant's humble cry; Let me know thy great sal - va - tion; See, I languish, faint and die.

Guilty, but with heart re - lenting, Overwhelm'd with helpless grief; Prostrate at thy feet repenting: Send, O send me, Send, O send me quick relief.


Glory to God on high, Let earth and skies reply, Praise ye his name; His love and grace adore, Who all our sorrows bore, Sing aloud
ev - ermore, Worthy the Lamb. Worthy the Lamb. Worthy the Lamb. Sing aloud evermore, Worthy the Lamb.

Pia. Mez. Fort. Fort. Pia.

Canaan promised is before; Come let us forward go; Not the ocean nor its roar, Nor the E - gyptian foe,

Mez. Fort. Fort. Mez. Fort.

May obstruct, when God commands: His power on our behalf he shows; Move we forward to the land, Where milk and honey flows.

Hark! the voice of love and mercy, Sounds a - loud from Cal - va - ry! See! it rends the rocks a - sunder,

Slow. in time.

Shakes the earth and veils the sky. "It is finish'd! It is finish'd!" Hear the dying Saviour cry!

Encompass'd with clouds of distress, Just ready all hope to re - sign, I pant for the light of thy face, And fear it will never be mine.

Dis - hearten'd with waiting so long, I sink at thy feet with my load; All plaintive I pour out my song, And stretch forth my hands unto God.

Rise, my soul, and stretch thy wings, Thy better portion trace; Rise from transi - tory things, Tow'rds heav'n thy native place.

Sun, and moon, and stars decay; Time shall soon this earth re - move; Rise, my soul, and haste away, To seats prepar'd a - bove.

SECOND TREBLE. Moderato.

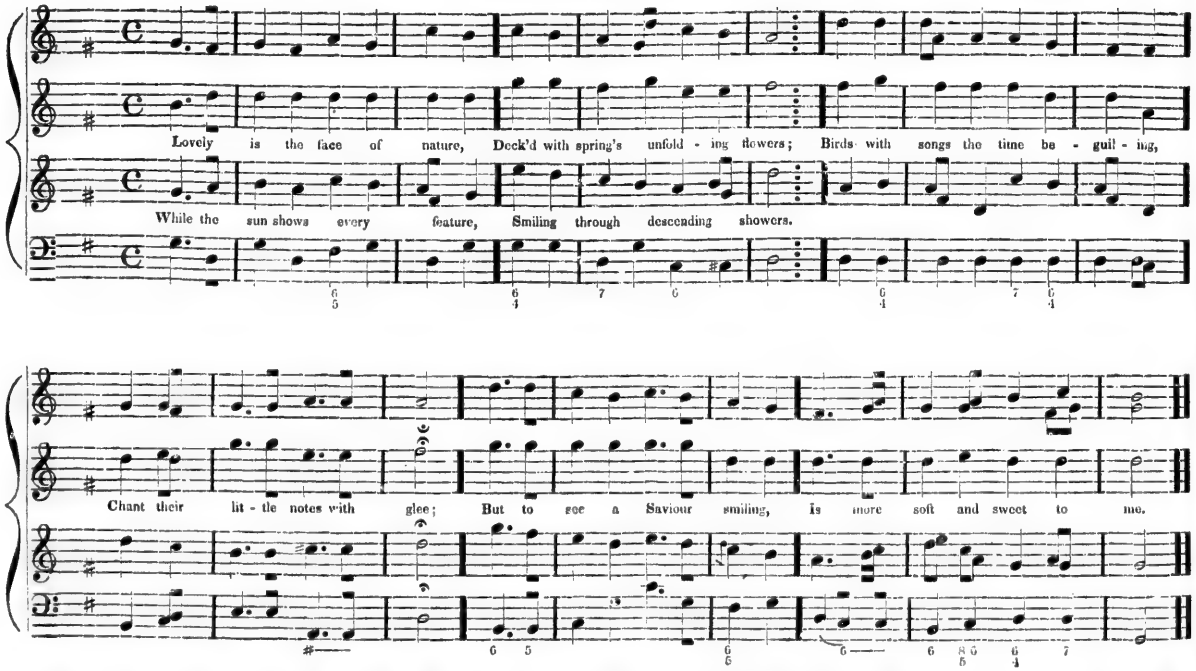
FIRST TREBLE.

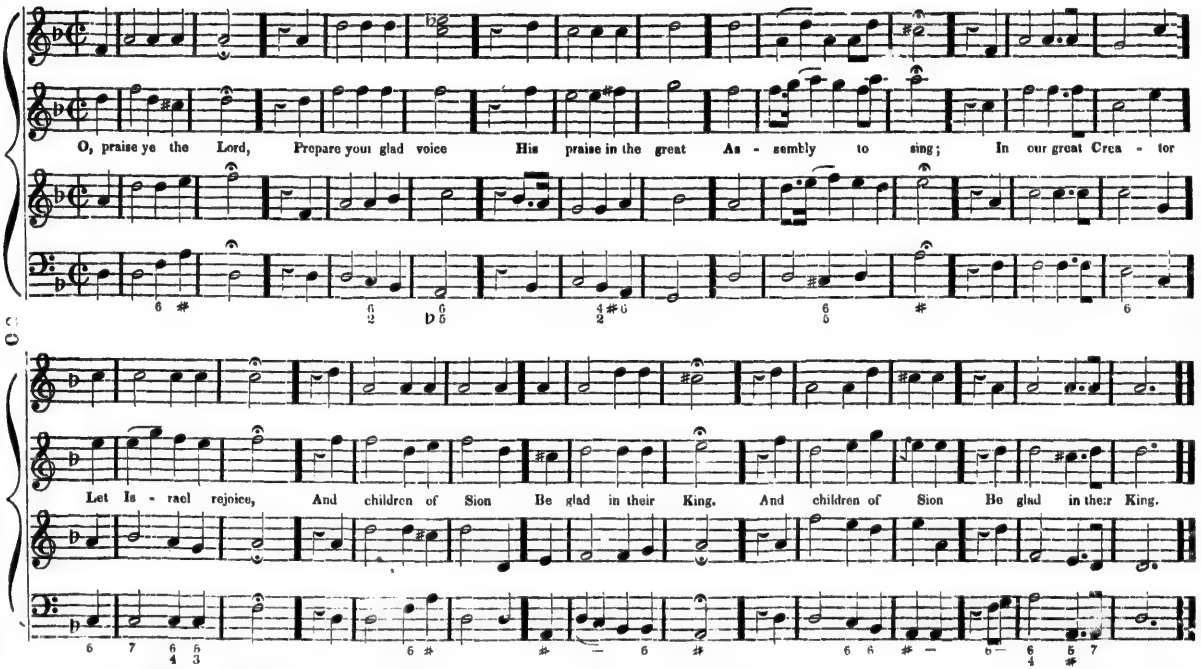
From Greenland's icy mountains, From India's coral strand; Where Afric's sunny fountains Roll down their golden sand;

Inst.

From many an ancient river, From many a palmy plain; They call us to de - liver Their land from er - ror's cabin.

Voice.


Lovely is the face of nature, Deck'd with spring's unfold - ing flowers; Birds with songs the time be - guil - ing,
While the sun shows every feature, Smiling through descending showers.
Chant their lit - tle notes with glee; But to see a Saviour smiling, is more soft and sweet to me.


O, praise ye the Lord, Prepare your glad voice His praise in the great As - sembly to sing; In our great Crea - tor
Let Is - rael rejoice, And children of Sion Be glad in their King. And children of Sion Be glad in their King.

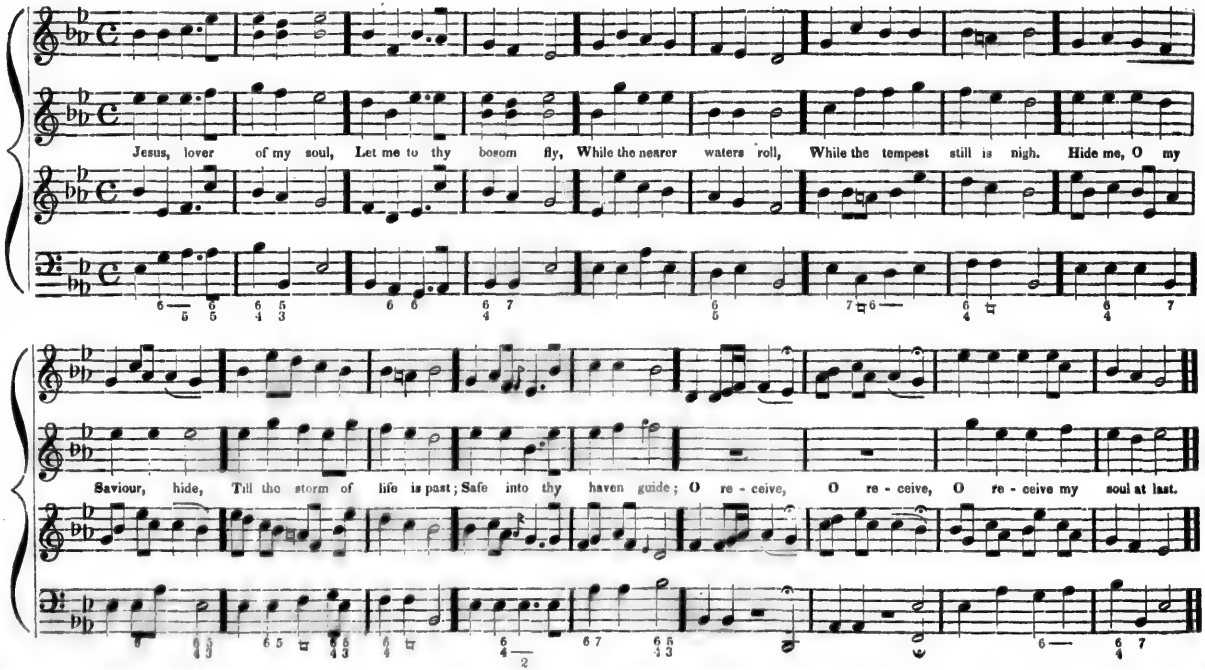
Christ, the Lord, is ris'n to - day, Hal - - - - - le - lu - - jah! Our triumphant, holy day. Hal - - - - le - - - lu - jah!

Who so lately on the cross, Hal - - - - - le - lu - jah! Suf - fer'd to re - deem our loss. Hal - - - - - - le - lu - jah!

Andantino.

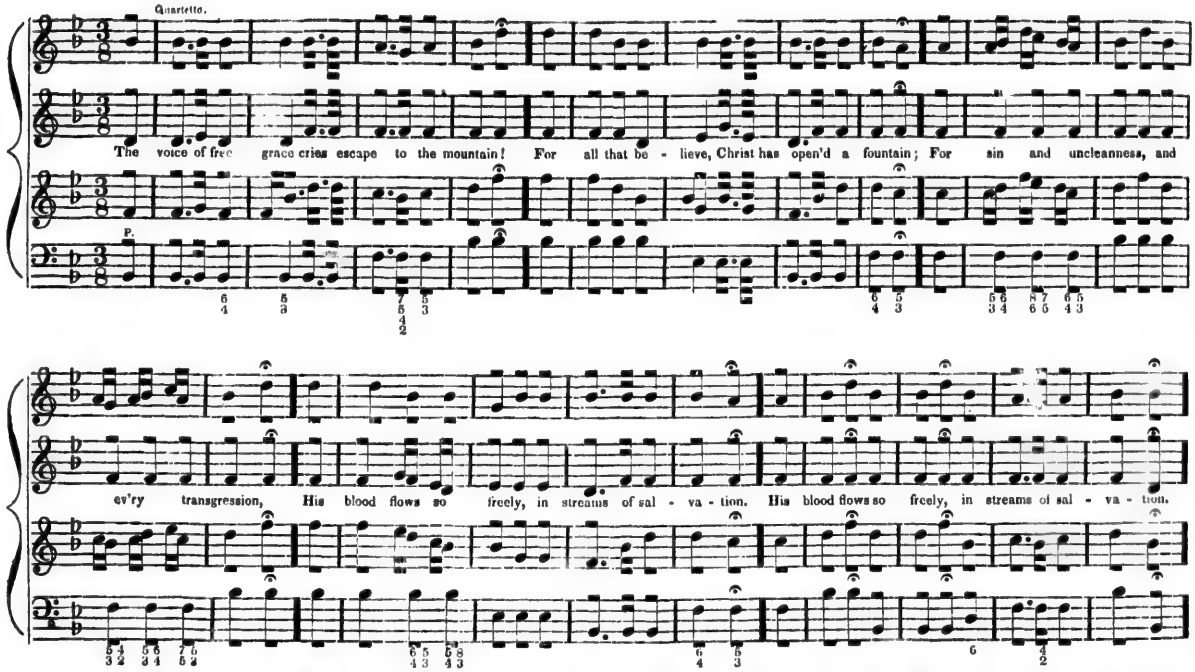
While, with ceaseless course, the sun, Hasted through the former year, Many souls their race have run, Never more to meet us here.

Fix'd in an e - ternal state, They have done with all below; We a little longer wait, But how little none can know.


Jesus, lover of my soul, Let me to thy bosom fly, While the nearer waters roll, While the tempest still is nigh. Hide me, O my
Saviour, hide, Till the storm of life is past; Safe into thy haven guide; O re - ceive, O re - ceive, O re - ceive my soul at last.

Along the banks where Babel's cur - - rent flows, Our captive bands in deep des - pondence stray'd; While

Zi - on's fall in sad re - - mem - brance rose, Her friends, her children mingled with the dead.

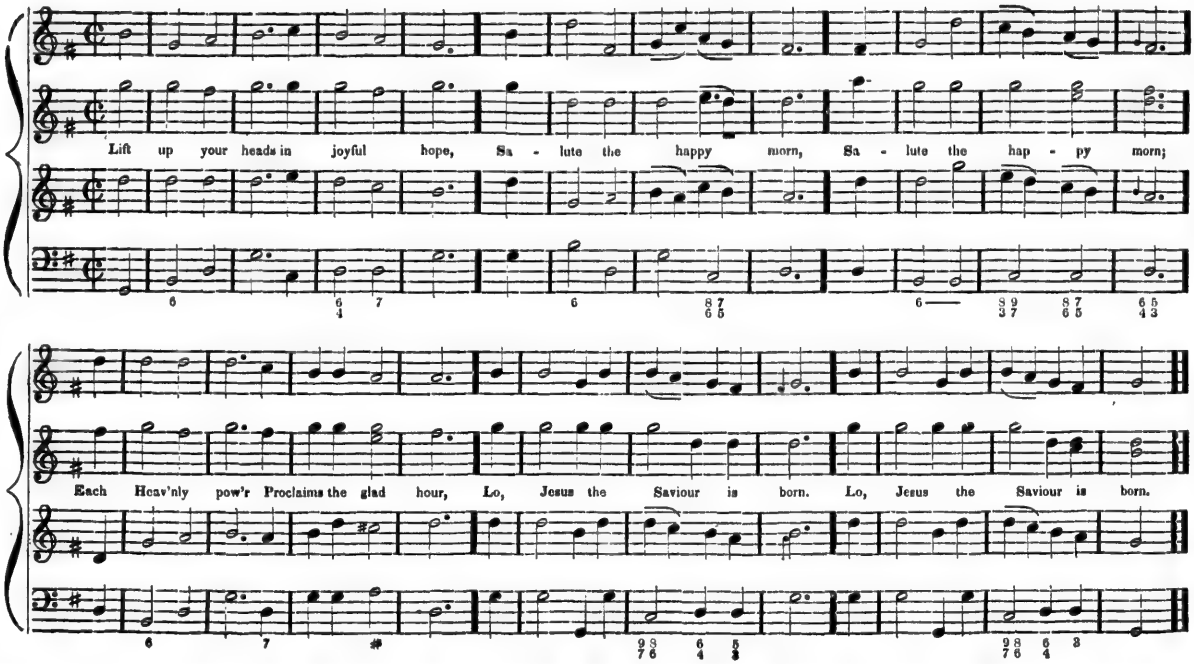

Quartetto.
P.
The voice of free grace cries escape to the mountain! For all that be - lieve, Christ has open'd a fountain; For sin and uncleanness, and
ev'ry transgression, His blood flows so freely, in streams of sal - va - tion. His blood flows so freely, in streams of sal - va - tion.

Hal - le - lu - jah to the Lamb, who hath bought us our pardon, We'll praise him a-

gain, when we pass over Jordan. We'll praise him a - - gain when we pass over Jordan.

BETHLEHEM. P. M. 8, 6, 9, 8.

DR. MADAN.



Father of our feeble race, Wise, be - nef icent and kind, Spread o'er nature's ample face, Flows thy goodness unconfin'd.

Musing in the silent grove, Or the busy walks of men, wondrous love, Claiming large re - turns again.

Pia. P. P. Pia. Pia.

Gracious Lord in - cline thine ear, My com - plaints vouchsafe to hear; Faint and sick of sin am I,

P. P Pia. For.

Pardon me, Par - don me, For. Par - don me or else I die.

Inst. Voice.

How pleasant 'tis to see, Kin - dred and friends a - gree, Each in his proper sta - tion move;

And each fulfil his part, With sympa - thizing heart, In all the cares of life and love.

DALSTON. S. P. M.

A. Williams.

How pleas'd and bless'd was I, To hear the people cry, "Come, let us seek our God to-day:" Yes, with a cheerful zeal, We'll haste to Zion's hill, And there our vows and honors pay.

PROVIDENCE. 2 2's, 6, & 2 4's.

Lane.

Time flies, man dies, E - ternity's at hand; What's best, my rest is in Immanuel's hand. My rest is in Im - manuel's hand.

SECOND TREBLE. Larghetto.

Ad. Lib.

Yes, my native land I love thee, All thy scenes I love them well, Friends, connexions, happy country, Can I bid you all farewell? Can I leave

Atempo.

you, Can I leave you, Can I leave you, far in heathen lands to dwell? Can I leave you far in heathen lands to dwell?

1 Home, thy joys are passing lovely;
Joys no stranger-heart can tell;
Happy home; 'tis sure I love thee,
Can I say—Farewell?
Can I leave thee—
Far in heathen lands to dwell

3 Scenes of sacred peace and pleasure,
Holy days and Sabbath bell,
Richest, brightest, sweetest treasure,
Can I say a last farewell?
Can I leave you—
Far in heathen lands to dwell?

4 Yes! I hasten from you gladly,
From the scenes I love so well
Far away, ye billows bear me
Lovely, native land, farewell
I can't I leave thee—
Far in heathen lands to dwell.

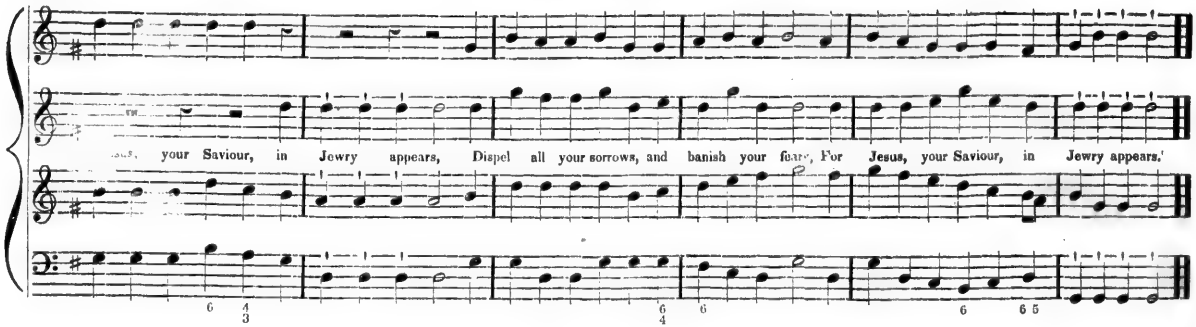
5 In the deserts let me labor
On the mountains let me [illegible]
How he died—the blessed Saviour
To redeem a world from hell
Let me hasten,
Far in heathen lands [illegible]

Ye boundless realms of joy, Ex - - alt your Maker's fame; His praise your songs em - - ploy,

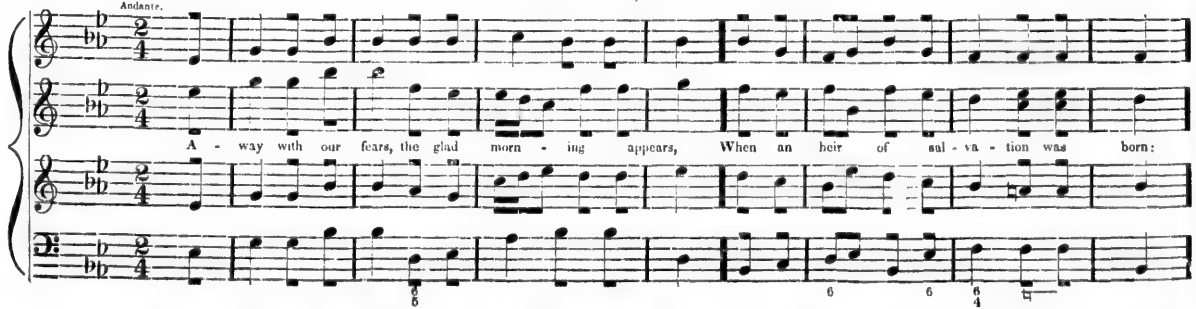
A - bove this star - ry frame: Your voices raise Ye che - ru - bim And se - ra - - phim to sing his praise.

As shepherds in Jewry were guarding their sheep, Promis - cuous - ly seated, es - tranged from sleep, An angel from heaven pre-

sented to view, And thus he accost - ed the trem - bling few: Dis - - pel all your sorrows and banish your fears, For



LYRA. 11, 9. B. HOLT.



SOLO.

His glo - ry I am,

SOLO.

And to him I with sing - ing re - turn.

SOLO

From Je - ho - vah I came, INST.

From Je - - ho - vah I came, his glo - ry I am, And to him I with sing - ing re - turn.

6 Voice. 6/4 6/4 6/3

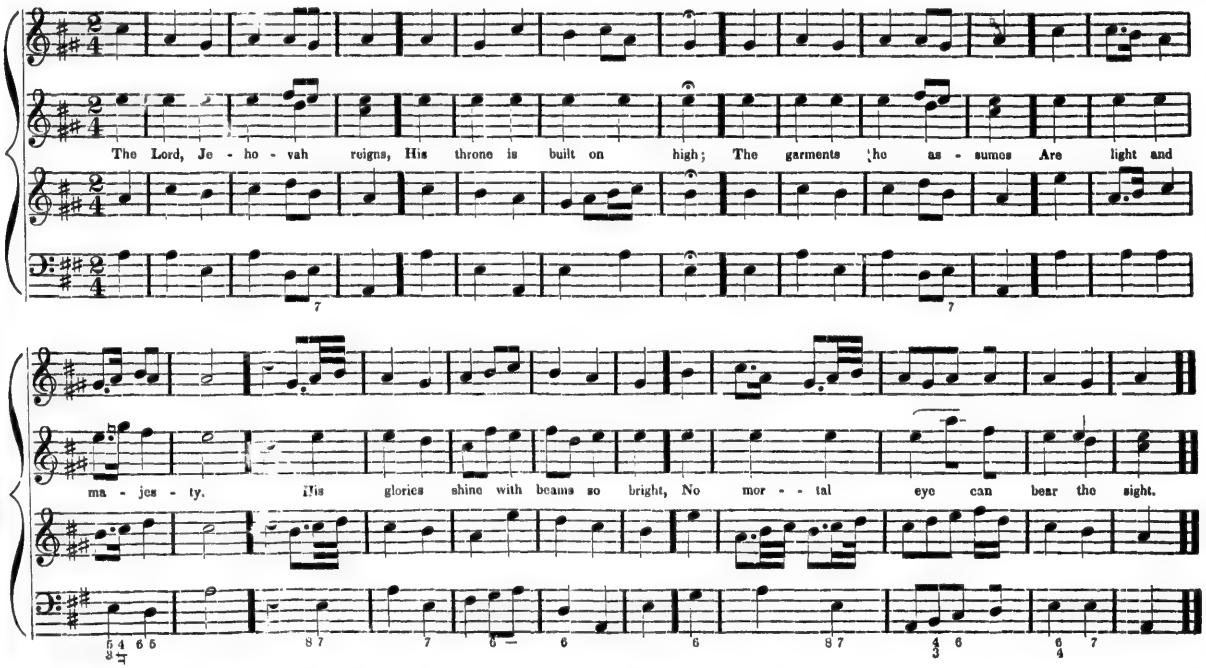
SECOND TREBLE.

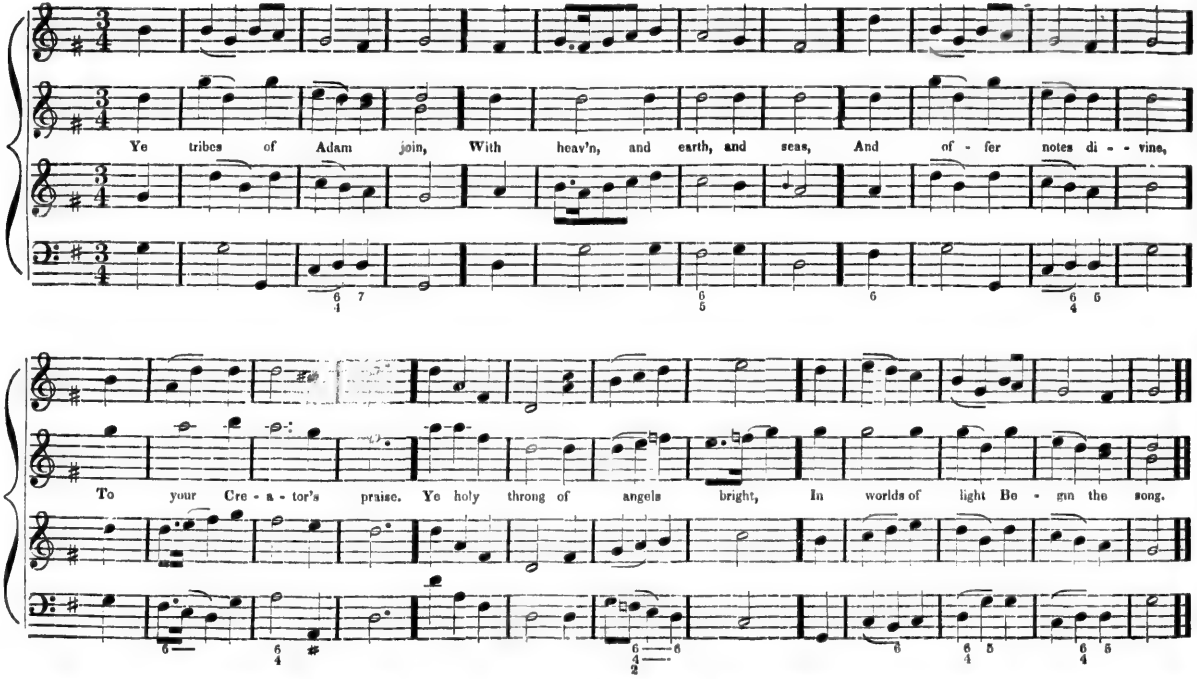
All hail, triumphant Lord, Who sav'st us by thy blood; Wide be thy name a - - dor'd, Thou ris - ing, reigning God.

F.

With thee we rise, With thee we reign, And empires gain Beyond the skies— With thee we rise, With thee we reign, And empires gain, Beyond the skies.

F.


The Lord, Je - ho - vah reigns, His throne is built on high; The garments he as - sumes Are light and
ma - jes - ty. His glories shine with beams so bright, No mor - - tal eye can bear the sight.


Ye tribes of Adam join, With heav'n, and earth, and seas, And of - fer notes di - - vine,
To your Cre - a - tor's praise. Ye holy throng of angels bright, In worlds of light Be - gin the song.

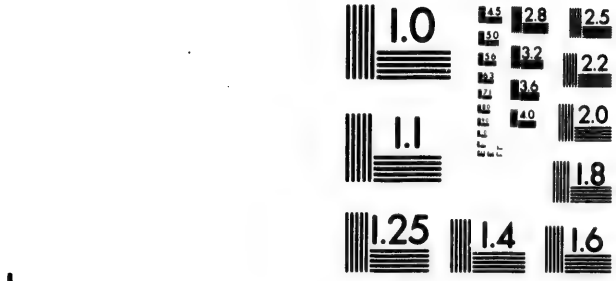
Slow.

SECOND TREBLE.

O happy souls who pray, Where God appoints to hear! O happy men who pay Their constant service

there! They praise thee still; And happy they, Who love the way To Zi - - on's hill.

IMAGE EVALUATION TEST TARGET (MT-3)



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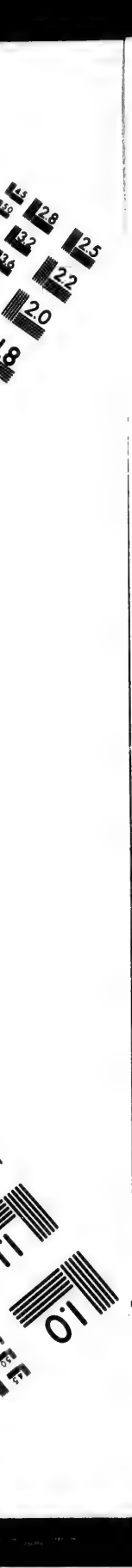
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TENOR.

SECOND TREBLE.

FIRST TREBLE.

Ye boundless realms of joy, Exalt your Ma - ker's fame; His praise your songs em - - ploy, Above the star - ry frame; Your voices raise Ye cheru - bim And se - ra - phim, To sing his praise.

SYMPHONY.

CHORUS.

Now is Christ risen, Now is Christ risen from the dead, and become the first fruits of them that slept, and be - come the first

Voices.

Instrumental.

Voice.

DUETTO. CHORUS.

fruits of them that slept. For since by man came death, by man came also the re - sur - rection of the dead. Hal - le -

lu - jah! Hal - le - lujah! Hal - - - - - - - - - le - lujah! by man came also the re - sur - rection of the dead.

Sym.

DUETO.

Behold I show you a mystery: we shall not all sleep, we shall not all sleep.

Voice.

CHORUS.

But we shall be changed, we shall be changed, we shall be changed, in a moment, in the twinkling of an eye, at the last trump.

be changed, he changed in a moment,

Sym. Sym.

Voice. SOLO.

For the trumpet shall sound,

Sym. Sym. Voice. CHORUS.

Voice. SOLO. and the dead shall be rais - ed in - corruptable,

Voice. SOLO. incor - ruptable, and we shall be chang'd,

6 8 7 6 5

Sym.

Voice. DUET.

For this corruptable, For this cor - rupt - - - able must put on incorruption,

For this cor - ruptable, For this cor - ruptable must put on incorruption,

CHORUS. DUET.

and this mortal, this mortal, this mortal must put on immor - tali - ty, Then shall be brought to pass the saying that is written—Death is swallowed in Victory,

CHORUS. Slow.

DUETTO.

O! Death, where is thy sting? O! Grave, where is thy victory? The sting of Death is sin, and the strength of sin is the law.

Lively.

CHORUS.

But thanks be to God, which giveth us the victory, Thanks be to God, which giveth us the victory, through Je - sus,

But thanks be to God,

Christ the Lord, Hal - le - lu jah! Hal - le - lujah! Hal - le lu jah! Hal - le - lu jah! Hal - - - - - - le - - lujah!

Hal - - - - - - - - - - le - lu jah! Hal - - - - - - - le - lujah! Hal - - - - le - lu - - jah!

6 6 5 6 6 8 7 6 5 5 7 3

O, to grace how great a debtor Daily I'm constrain'd to be; Let that grace, now, like a fetter, Bind my wand'ring heart to thee. Prone to wander, Lord, I feel it—

Prone to leave the God I

Instrumental. Voice.

Prone to leave the God I love, Here 's my heart— O take and seal it, Seal it for thy courts a - bove.

love.

Inst. Voice.

A - rise, for thy lig - - - - - ht,

A - rise, arise, shine, shine, shine, O Zion, for thy light is come, and the glory of the Lord is

for thy lig - - - - ht, &c.

for thy lig - - ht, &c.

and the glo - - - - - - - - - - - - - - ry, &c.

ris'n up - on thee, the glory of the Lord is ris'n up - on thee, and the glo - -

- - - - - - ry of the Lord is ris'n up - on thee. And the Gentiles shall come to thy light, and kings, and kings to the bright - ness

of thy ris - ing, And the Gen - tiles shall come to thy light, and kings, and kings to the bright - ness of thy ris - ing. Sing, sing,

for behold I bring you glad tidings, glad tidings, glad

sing O heav'ns and be joyful O earth, behold I bring you glad tidings, glad tidings, gl - - - - - ad

glad tidings, glad

for behold gl - - a

glad tidings, gl - - - - - ad tidings, gl - - ad tidings, gl - - - - ad

tidings, glad tidings, glad tidings, glad tidings, glad tidings of great joy, which shall be to

gl - - ad tidings, glad tidings of great joy, gl - - ad tidings,

- - ad tidings glad glad tidings, gl - - - - ad

glad tidings of great joy, gl - - - - - ad tidings, gl - - - ad tidings, glad tidings, glad

all people, glad tidings, glad tidings, gl - - - ad tidings, glad tidings of great joy, glad tidings, gl - - - - - - - ad

gl - - ad tidings, glad tidings, glad tidings, glad tidings, glad

glad tidings gl - - - - ad tidings,

tidings of great joy

tidings, glad tidings, gl - - - ad tidings of great joy, which shall be to all people, to all, all, a - ll people,

tidings of great joy,

glad tidings

For unto you is bo - - rn this day, in the city of David, a Saviour, a Saviour, a Saviour who is Chr - - - - - - - - - - ist the Lord.

Moderate.

and on earth peace, and on earth peace,

Glo - ry, glory, glory be to God on high, and on earth peace, peace, peace, good will towards

peace, and on earth peace, and on earth peace,

peace, peace, peace, peace,

Lively.

men. For unto us a child is born, For un - to us a child is born, un - to us a son is giv'n, and his name shall be called Wonderful,

Counsellor, the mighty God, the ever - lasting Father, the Prince of Peace. For. Amen, Hallo - lujah, A - men.

halle - lu - jah, A - men, A - - - - - men, A - men, A - - - - - - - men, A - men.

R 22

GREENVILLE. 8 & 7, or 8, 7, & 4.

Gently, Lord, O! gently lead us, Thro' this lowly vale of tears; And, O Lord, in mercy give us, Thy rich grace in all our fears!

D. C.

Fine.

Oh! refresh us— Oh! re - fresh us— Oh! refresh us with thy grace.

Fine.

D. C.

SYMPHONY.

SOLO.

I'll wash my hands in in - nocen - cy, I'll wash my hands in in - nocen - cy, O Lord, O Lord, and

so will I go, so will I go, and so will I go to thine al - tar.

Sym.

CHORUS.

I'll wash my hands in in - nocency, I'll wash my hands in in - nocency, O Lord, O Lord, and so will I go,

SYMPHONY.

so will I go, and so will I go to thine altar.

AIR. SOLO. Sym. Voice. Sym. Voice.

That I may shout the voice of thanksgiving, That I may shout the voice of thanksgiving, and tell of all,

Instrumental.

tell of all, and tell of all, and tell of all, and tell of all, tell of all and tell of all thy wond'rous works, and tell of all,

SYM.

Tell of all, and tell of all thy wondrous works.

TREBLE.

BASS. SOLO.

Lord, Lord, Lord, I have lov'd the habi - tation of thine house, and the place where thine honor dwelleth. Lord, I have lov'd.

Instrumental.

Lord, I have lov'd the hab - i - ta - tion of thine house, and the place, the place where thine honor dwel - leth.

I will walk, I will walk in - no cent - ly, in - nocently. O deliver me,

O deliver me, and be merciful un - to me, O be merciful, O be merciful, O be merciful un - to me.

CHORUS. Vivace.

I will praise the Lord, praise the Lord, praise the Lord, in the congre - ga - tion, praise the Lord, praise the Lord, in the congre - ga - tion,

I will praise the Lord, I will praise the Lord in the congre - ga - tion. Praise the Lord, praise the Lord in the congre - - ga - tion,

Largo.

praise the Lord, praise the Lord in the con - gre - - ga - - tion, praise the Lord.

ITALIAN HYMN. 6's & 4's.

GIARDINI.

SECOND TREBLE.

Come, thou Almighty King, Help us thy name to sing, Help us to praise: Father all glorious, O'er all vic - torious, Come and reign over us, Ancient of days.

Largo. Mss. Pia.

Vital spark of heav'nly flame, Quit, O quit this mortal frame, Trembling, hoping, ling'ring, flying, O the pain, the bliss of dying.

Affetuoso.

Hark, Hark, they whisper, angels

Cease, fond nature, cease thy strife, And let me languish into life. Hark, they whisper, angels say, they whisper, angels

For. For.

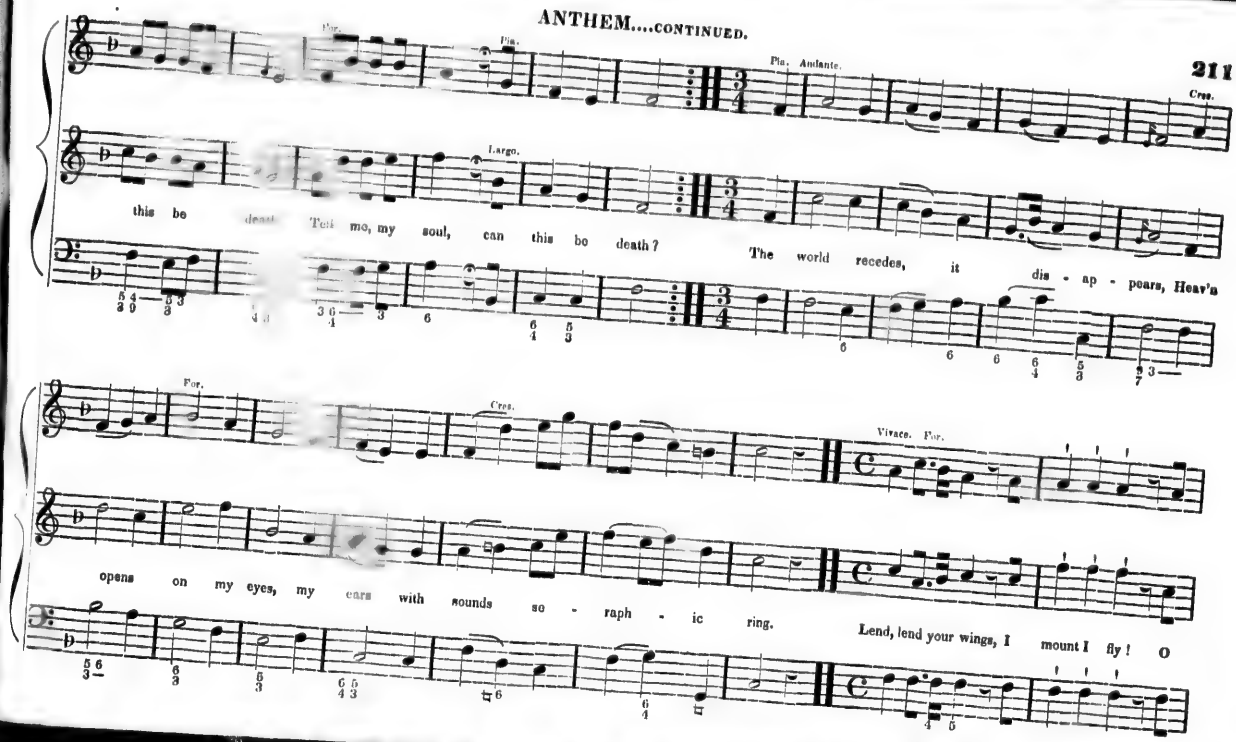
say, they whisper, angels say, Hark,

say, Hark, Hark, they whisper, angels say, Sister spirit, come a - way. Sister spirit, come away.

Hark, they whisper, an - gels say, Hark,

Pia. Cres. Pia. Cres.

What is this absorbs me quite, Steale my senses, shuts my sight, Drowns my spirit, draws my breath, Tell me, my soul, can


For.
Pia.
Pia. Andante.
Cres.
Largo.
this be death. Tell me, my soul, can this be death? The world recedes, it dis - ap - pears, Heav'n
For.
Cres.
Vivace. For.
opens on my eyes, my ears with sounds se - raph - ic ring. Lend, lend your wings, I mount I fly! O

grave, where is thy victo - ry, O grave, where is thy vic - to - ry, O death, where is thy sting? O grave, where is thy

victo - ry, O death, where is thy sting? Lend, lend your wings, I mount, I fly, O grave, where is thy

vic - to - ry, thy vic - to - ry, O grave, where is thy vic - to - ry, thy vic - to - ry, O death, where is thy sting? O death, where is thy sting?

Adagio.

Lend, lend your wings, I mount, I fly, O grave, where is thy vic - tory, thy victo - ry? O death, O death, where is thy sting?

Hal - le - lujah, The Lord is ris'n in - deed, Hal - le - lu - jah.

The Lord is ris'n in - deed,

Now is Christ risen from the dead, and be - come the first fruits of them that slept.

Halle - lujah

Now is Christ risen from the dead, and become the first fruits of them that slept. Halle - lu - jah.

Halle - lujah.

Loud.

And did he rise, And did he rise, - - - - -

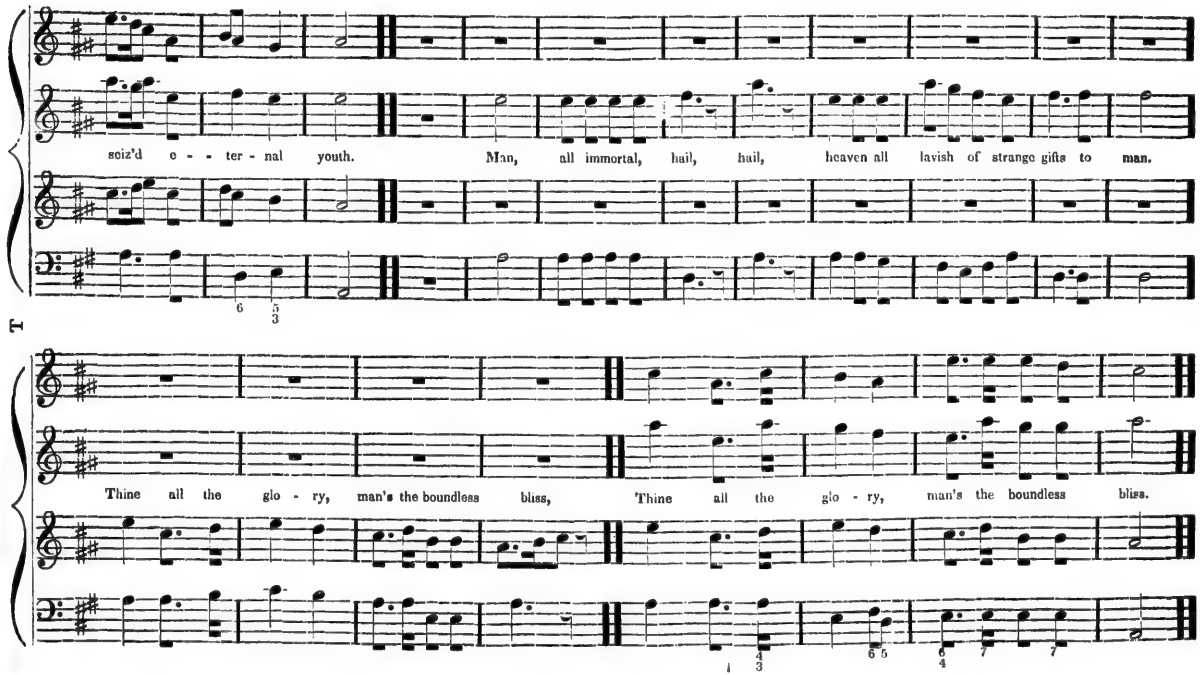
And did he rise, did he rise, Hear, O ye nations, hear it, O ye dead.

And did he rise, And did he rise, - - - - -

And did he rise, - - - - - And did he rise, - - - - - - - - - -

He rose, he rose, he rose, he rose, He burst the bars of death, He burst the bars of death, He burst the bars of death, And triumph'd o'er the grave.

Then, then, then I rose, then I rose, then I rose, then I rose, Then first human - ity triumphant past the chrystal ports of light and


seiz'd e - - ter - nal youth. Man, all immortal, hail, hail, heaven all lavish of strange gifts to man.
Thine all the glo - ry, man's the boundless bliss, Thine all the glo - ry, man's the boundless bliss.

Be - fore Je - hovah's awful throne, Ye nations bow with sacred joy. Know that the Lord is God a - - lone, He can cre - ate, and he destroy.

He can cre - ate and he destroy. His sov'reign pow'r with - out our aid, Made us of clay and form'd us men, And when like wand'ring sheep we

Loud. Soft.

stray'd, He brought us to his fold again, He brought us to his fold again. We'll crowd thy gates with thankful songs, High as the heav'ns our

Soft. Loud. Soft. Loud.

voi - - ces raise, And earth, and earth with her ten thousand, thousand tongues, Shall fill thy courts with sounding praise, Shall fill thy courts &c. Shall

fill, shall fill thy courts with sounding praise. Wide, wide as the world is thy command, Vast as eter - nity, e - ter - nity thy love, Firm as a rock thy

truth must stand When rolling years shall cease to move, shall cease to move, When rolling years shall cease to move, When ro l - ing years shall cease to move.

Soft. Soft. Loud.

:S:

Come pilgrim, come away, Come pilgrim, come a - way, come a - way,

:S:

Come, come a - way, Come pilgrim, come away, Come pilgrim, come a - way, come a - way, come a - way. Why should'st thou be lingering

Largo. P.P. [Swell.] Vivace. Mod. P. Come pilgrim, come a - way, Come pilgrim, come a - way, come a - way.

P. Mod. [Fine.] For.

here? Why should'st thou be lingering here? Come pilgrim, come a - way, Come pilgrim, come a - way, Come a way.

I hear the voice of angels, I hear the voice of angels, They cr - - y Come a-

SOLO. (Pilgrim in reply.)

[Bass.] Come pilgrim, come away, Come pilgrim, come away, Come away,

Pia. Forte. Pia.

ALTO. Fly to thy mansions, Fly to thy

Come a - way, Come a - way, Come a - way, Come a - way, Fly, Fly to thy man - sions,

wa - - - y, They cr - - - y come a - - - wa - - y, come a - way. Fly to thy mansions, Fly to thy

Come a - way, Come a - way, Come a - way, Come a - way. Fly to thy mansions,

Cres. Forte. F. F. F. F. F.

man - sions, Fly to thy mansions, Fly, fly to thy mansions, thy mansions a - bove, above, above

SECOND TREBLE.

Fly to thy mansions, Fly to thy mansions, thy mansions, thy mansions a - bove, a - bove, above.

Andante. Larghetto.

mansions, Fly to thy mansions, Fly to thy mansions, thy mansions a - bove, a - bove, above. (Pilgrim in reply.) Fain would I come and

fly to thy mansions, Fly to thy mansions, thy mansions.

P. P. Cres.

Come, pilgrim, come a - way, Come, pilgrim, come a - way, pilgrim, come a - way,

be at rest. Fain would I come and be at rest. I be - - gin to lan - guish, to

(BASS.) Come, pilgrim, come a - way. Come, pilgrim, come a - way, pilgrim come a - way.

P. P. Da Capo Segno. :S:

Come, pilgrim, come a - way. Come, pilgrim, come away. Come a - way.

Come, pilgrim, come a - way, come a - way, come a - way.

languish, how soon shall I take my flight, Shall I take my flight!

Come, pilgrim, come a - - way. Come, &c. Come, &c. Da Capo. Segno. :S:

Tell ye the daughters of Je - rusalem, be - hold the King cometh meek - ly,

Tell ye the daughters of Jeru - sa - - - - - - - lem, &c. even at the de-

e - ven at the de - scent of the mount of O - lives, e - ven at the de - scent of the mount of O - lives.

- - - - scent of the mount of O - - lives.

8 7 6 7 6 5 6 7 6 5 6 5

Then the whole multitude be - gan to re - - joice and praise God with loud voices, for all

for all the migh - ty works,

6 5 # for all the migh - - ty wo - - - - - rks,

the mighty, mighty, mighty works they had seen, saying, that cometh in the name of the Lord, Hosanna, Hosanna, thou King of glory,

blessed is he that, &c.

Blessed is he - - that, &c.

T 2

thou King of glo - ry, peace, peace in Heav'n, Glo - - ry, Glo - ry, Glory in the highest, Halle - lujah, Halle - lujah, Halle - lujah, Amen.

Slow.

Halle - lujah, Halle - lujah, A - - - - - - - - A - - - - - - - - - - - men. A - - men.

SICILIAN HYMN. 8 & 7.

Lord, dis - miss us with thy blessing, Hope and comfort from a - bove, Let us each, thy peace pos - sessing, Triumph in redeeming love.

6/4 6/4 6/3 6/4 5 6/3 4 5 6/3 4 7 5 6 5 4 / 4 3 2 6 5 / 4 3 5 6 / 4 6 7 / 4

SYMPHONY.

Mortals a - wake, with an - gels join, Mortals awake, with an - gels join,

Mortals awake, Mortals awake.

Mortals awake,

and chant the pleasing lay, the pleasing lay. Joy, love, and grati - tude combine,

Chant the pleasing lay, and chant the pleasing lay,

and chant the lay, the pleasing lay.

Joy, love, and gratitude combine, To hail, hail the au - spi - cious day, To hail, hail, hail the au - spi - cious day.

CHORUS. Brisk.

In heav'n, In heav'n, In heav'n the rapture song be - gan, and sweet, sweet, sweet se-

raphic fire, Thro' all the shining legions ran, And strung and tun'd the lyre; Swift thro' the

Swift thro' the vast ex - - panse it flew, And loud the echo roll'd, the e - cho roll'd,

vast ex - panse it flew, and loud and loud the echo roll'd The theme, the

swift thro' the vast ex - panse it flew, and loud the e - cho

song, the joy was new, 'Twas more than Heav'n could hold, 'Twas more than Heav'n could hold.

AIR. SOLO.

Down thro' the por - tals of the skies, The impetuous torrent ran, The impetuous torrent ran, The im - petuous torrent, torrent ran, And

Instrumental.

angels flew with ea - ger joy, To bear the news to man, And an - gels flew with ea - ger joy, To bear the news to man.

CHORUS

Hark! Hark! Hark! the cherubic armies shout, They shout, they shout, the armies shout, And glory leads the lay; Good will and peace are now complete,

Good will and peace are now complete, Jesus is born, Jesus is born, Jesus is born to-day, Hail, prince of life, for - ever hail, Re - deemer, Brother,

Adagio.

friend, Though earth and time and life should fail, Thy praise shall never, never end, Thy praise shall never end.

PLEYEL'S HYMN. 7's. PLEYLL.

Children of the heav'nly King, As ye journey sweetly sing; Sing your Saviour's worthy praise, Glorious in his works and ways.

The great Je - ho - vah is our aw - - - - - - - - - - ful theme, sublime in ma - jes - ty, in pow'r su-

The great Je - ho vah is our aw - - - - - - - - ful theme, Sublime in ma-jes-ty, sublime in ma - jesty, in

The great Je ho - vah is our aw - - - - - - ful theme, Sublime in ma - jes - ty, sublime in

preme, The great Je - ho - - vah is our aw - - - - ful theme, Sublime in

pow'r in pow'r su - preme. sublime in ma-jes-ty, in pow'r supreme, in pow'r supreme, in pow - - 'r su-

amajesty, in pow'r su - preme, sublime in majesty, The great Je - ho - -

majes - ty, supreme in pow'r, supreme, supreme in pow'r, supreme, supreme in pow'r, in pow'r supreme,

preme, supreme in pow'r, in pow'r supreme, in pow'r supreme, Sublime in majes - ty, supreme in pow'r, supreme, Sublime in

the great Je - ho - - - - vah is our aw - - - - ful theme, Sublime in

vah is our aw - - - - - ful theme, Sublime in

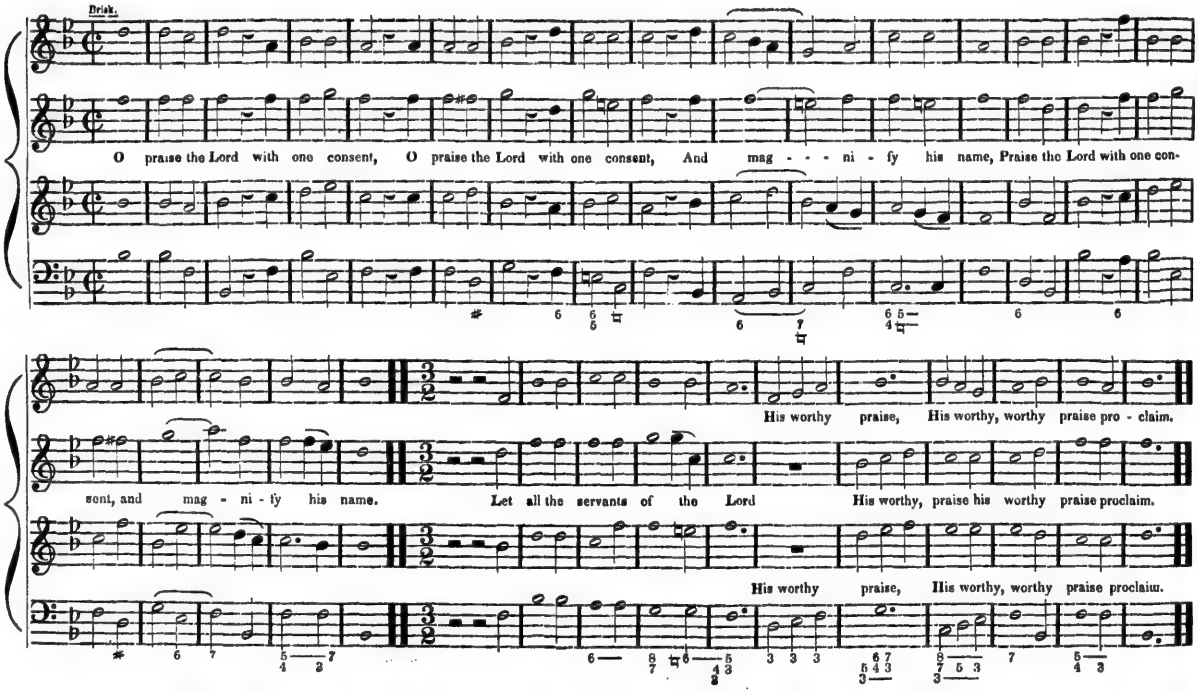
sublime in ma - jes - ty, sublime in majes - ty, sublime in majes - ty, sublime in majes - ty, in

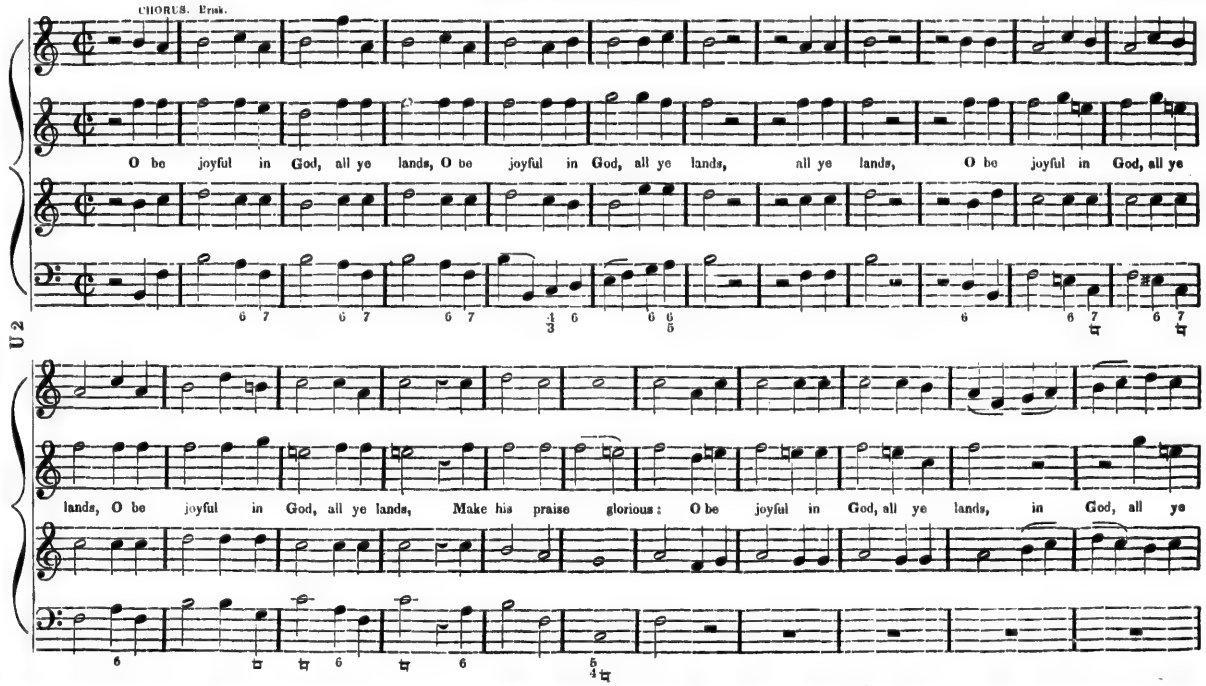
majes - ty, sublime in majes - ty, sublime in majes - ty, sublime in majes - ty, in

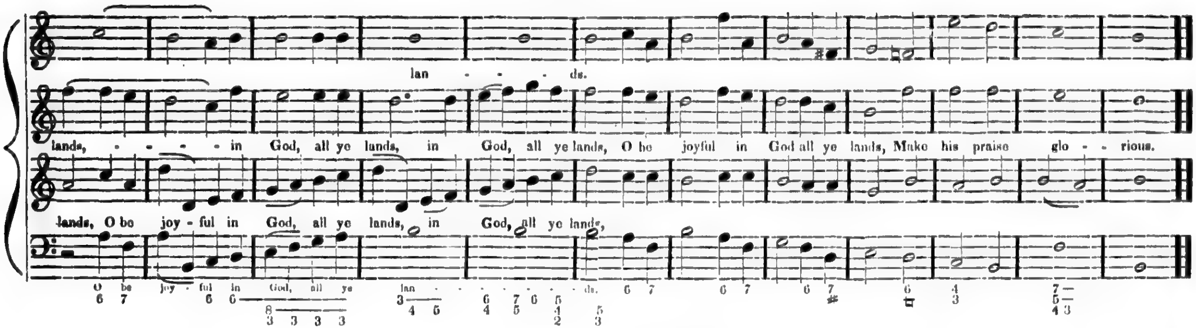
majes - ty, sublime in majes - ty, sublime in majes - ty, sublime in ma - jes - ty, in

pow'r, in pow'r supreme, in pow'r supreme, Sublime in ma - jes - ty, in pow'r supreme. The great Je-

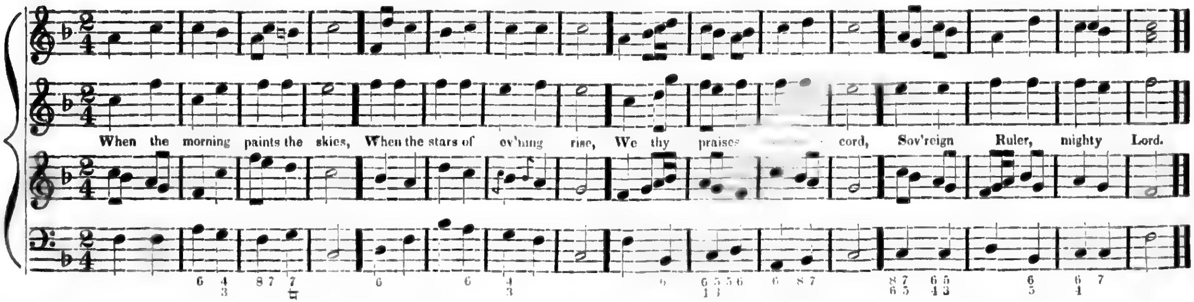
ho - vah is our aw - - ful theme, Hal - le - - - - lu - jah, Hal - - le - lu - jah, Hal - - le - - lu - - - jah.


Brisk.
O praise the Lord with one consent, O praise the Lord with one consent, And mag - - - ni - fy his name, Praise the Lord with one con-
His worthy praise, His worthy, worthy praise pro - claim.
sent, and mag - ni - fy his name. Let all the servants of the Lord His worthy, praise his worthy praise proclaim.
His worthy praise, His worthy, worthy praise proclaim.


CHORUS. Brisk.
O be joyful in God, all ye lands, O be joyful in God, all ye lands, all ye lands, O be joyful in God, all ye
lands, O be joyful in God, all ye lands, Make his praise glorious: O be joyful in God, all ye lands, in God, all ye
U 2



ALCESTER. P. M. 7's.



SOLO. TREBLE.

1 Come ye dis - con - so - late, wher - e'er you languish, Come at the shrine of God, fer - vent - ly kneel,
2 Joy of the comfort - less, light of the straying, Hope, when all oth - ers die, fadeless and pure,

Here bring your wounded hearts, here tell your anguish— Earth has no sorrow that Heav'n cannot heal.
Here speaks the Comfort - er in God's name saying, "Earth has no sorrow that Heav'n cannot cure."

TRIO—or SEMI CHORUS.

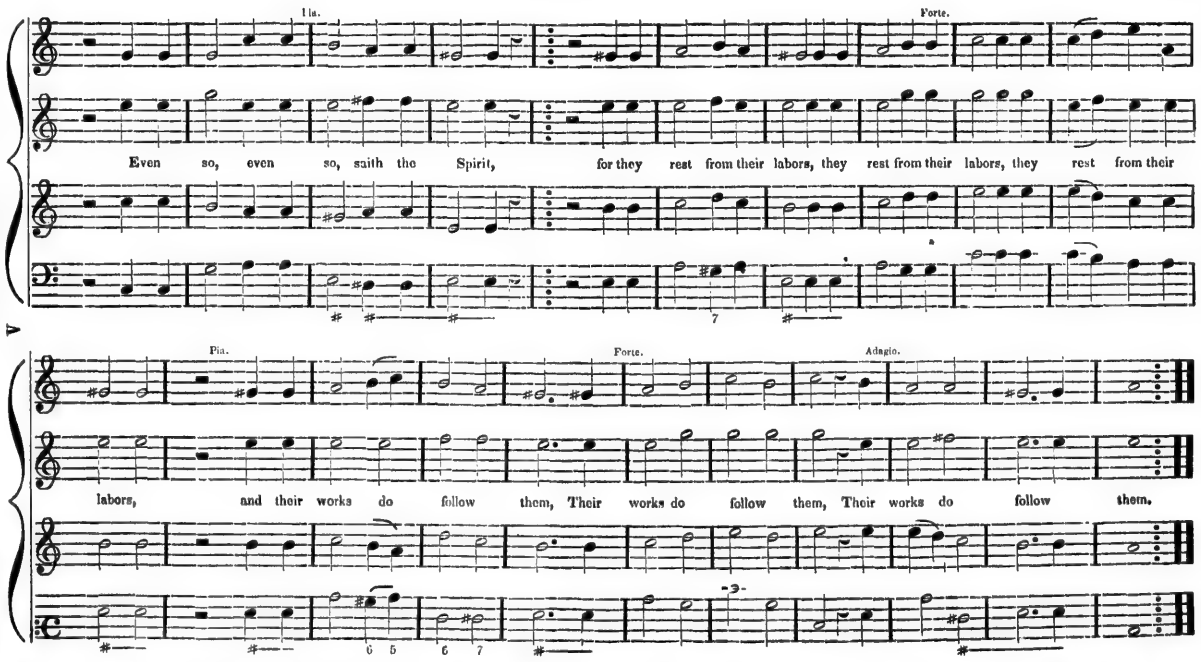
1. Here bring your wounded hearts, here tell your anguish; Earth has no sorrow that Heav'n cannot heal.
2. Here speaks the Com - fort - er, in God's name saying, "Earth has no sorrow that Heav'n cannot cure."

Fin. For. Pia. For.

I heard a great voice from heav'n, I heard a great voice from heav'n, saying unto me, saying unto

Pia. For. Pia. For.

me, Write from henceforth, write from henceforth, write blessed are the dead, blessed are the dead, who die in the Lord.


Ha.
Forte.
Even so, even so, saith the Spirit, for they rest from their labors, they rest from their labors, they rest from their
Pia.
Forte.
Adagio.
labors, and their works do follow them, Their works do follow them, Their works do follow them.

TREBLE.

and be at re - - st, would, &c.

ALTO.

TENOR.

SECOND TREBLE.

O that I had wings, had wings like a dove, then would I flee away, then would I flee a - - way, would flee a-

Org.

way, and be at rest, then would I flee a - way, would flee away, and be at rest.

Then would I flee a - - way, would, &c.

TREBLE. CHORUS.

ALTO. Then would I flee a - way, and be at rest, flee a - way, and be at rest, then would I flee a-

Then would I flee a - - way, would flee a - way, and be at rest,

TENOR.

Then would I flee a - - way, a - way, and be at rest, be at rest, then

Then would I flee a - way and be at rest, be at rest, then

way and be at rest, would I flee a - way, flee a - way, then would I flee a - way, would flee away, and be at rest!

then would I flee a - way, would flee a - way, and be at rest, would flee away, and be at rest.

would I flee a - way, then would I flee a - way, flee a - way, and be at rest, and be at rest, be at rest.

would I flee a - way, would I flee a - way, and be at rest, would, &c.

Lord, dismiss us with thy blessing, Bid us all depart in peace, Still on gospel manna feeding, Pure seraph - ic love increase:

Fill each breast with con - so - la - tion, Up to thee our voi - ces raise; When we reach that blissful station, Then we'll give thee nobler praise.

Fla.

Then we'll give thee nobler praise. And we'll sing Hallelujah, Amen, Hallelu - lujah, And we'll sing Hallelujah, Amen, Hallelujah, to God and the Lamb.

Solo Fla. Tutti For. Solo Fla. Tutti For.

Hallelujah for

Hallelujah for - ev - er, Hallelujah for - ev-er, for - ever and ever, Amen.

Halle - lu - jah, A - men, Amen, Amen.

ev - er, Hallelujah for - ev - er, Hallelujah for - ever, and ever, Amen.

* I WILL ARISE, AND GO TO MY FATHER. [SENTENCE.]

Larghetto. Tutti. M F. P. Express. M F.

Solo.

I will a - rise, I will a - rise, will a - rise, and go to my Fa - ther; and will say unto him— Father, Father, I have

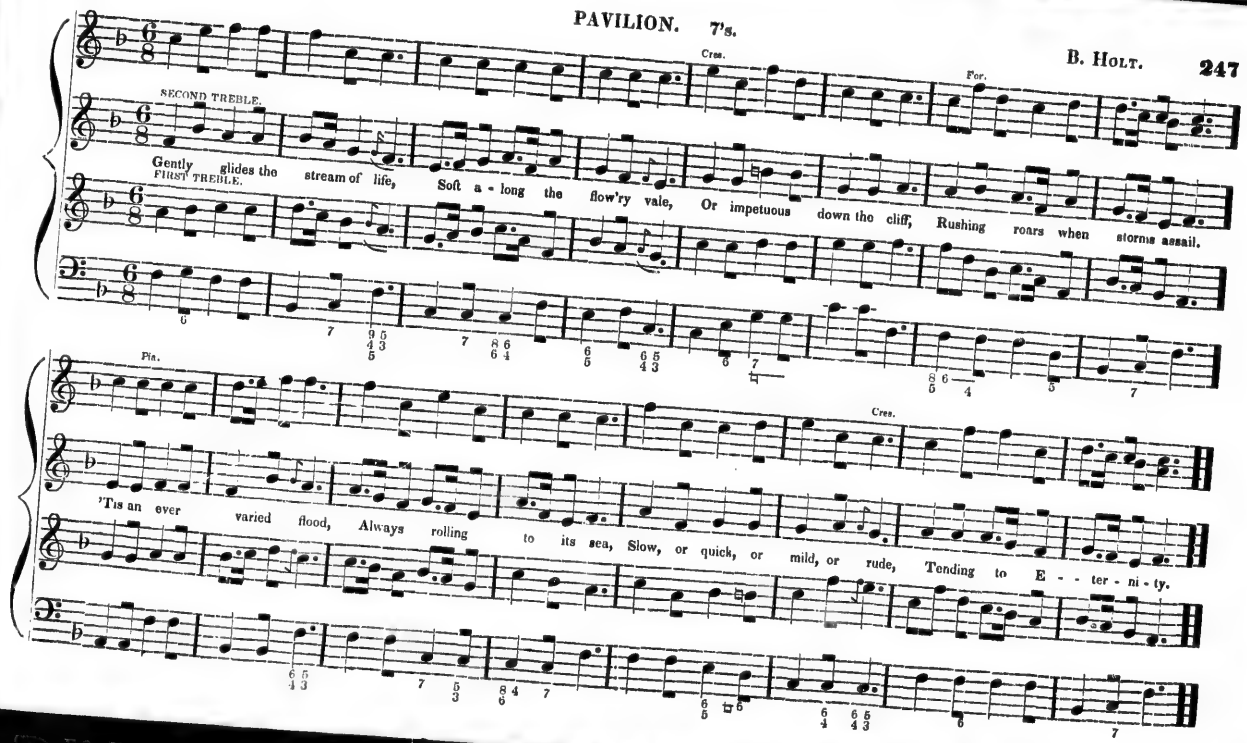
Solo.

Sym. Pia.

Ad lib. P P. Tempo MF Lentando. Pia.

Fz. P.P. MF Pia.

sinned—have sinned, I have sinned against heav'n and before thee— before thee, and am no more worthy to be called thy son—and am no more worthy to be called thy son.


Cres.
For.
SECOND TREBLE.
FIRST TREBLE.
Gently glides the stream of life, Soft a - long the flow'ry vale, Or impetuous down the cliff, Rushing roars when storms assail.
Pia.
Cres.
'Tis an ever varied flood, Always rolling to its sea, Slow, or quick, or mild, or rude, Tending to E - - ter - ni - ty.

Ho - sanna, blessed is he that comes, Ho - sanna, Ho - sanna, blessed is

AIR.

Ho - sanna, blessed is he that comes, Ho - sanna, Ho - sanna, blessed is he that comes,

he that comes, he that comes in the name of the Lord, Ho - san - na, blessed is he that comes, Ho - sanna, Ho-

he that comes in the name of the Lord. Ho - sanna, blessed is he that comes, Hosan - na, Hosanna,

sanna, in the highest, Ho - sanna, Ho - sanna in the highest, Ho - sanna in the high - est.

Ho - sanna in the highest, in the highest, Hosan - na, Ho - sanna, Ho - sanna in the high - - est.

Pia. Fort'issimo.

Ho - - san - na, bless - ed is he that comes, Ho - sanna, bless - ed, blessed is he that comes, Hosanna, Ho - - sanna, Ho-

Ho - san - na, blessed, blessed is he that comes, Ho - sanna, blessed, blessed is he that comes, Hosanna, Ho - sanna, Ho-

Ho - - san - na, blessed is he that comes, Ho - sanna, Ho - sanna, Ho - sanna, Ho-

Ho - san - na, bles - sed, blessed is he that comes, Ho - sanna, Ho - sanna, Ho - sanna, Ho-

6 6 6 5 6 7 7

V 2

Fortis.

sanna, Ho - - sanna, blessed is he that comes in the name of the Lord, in the name of the Lord.

sanna, Ho - sanna, blessed is he that comes, - - he that comes in the name of the Lord, in the name of the Lord, Ho - san - na,

sanna, Ho - sanna, blessed is he that comes in the name of the Lord, in the name of the Lord.

7 7 6 # 6 6 5 4 # 6 6 5 4 #

Pia. Cres. Fortis.

Blessed is he that comes, Ho - sanna. Blessed is he that comes, Hosanna, Ho - sanna, Ho - sanna, Ho - sanna, Ho - sanna, in the high - est,

Ho - sanna, blessed is he that comes, Ho - san - na, Ho - san - na in the highest,

Blessed is he that comes, Ho - san - na, Ho - san - na, Ho - sanna in the highest,

Ho - sanna, blessed is he that comes. Ho - sanna, Ho - san - na in the highest,

in the highest, Ho - san - na, Ho - san - na, Ho - san - na, Ho - san - na, Hosanna in the highest, Ho-

Organ.

For.

sanna in the high - est, Ho - sanna in the highest, Ho - sanna in the high - - - - - est.

SOFTLY THE SHADE OF EV'NING FALLS. [SOUTH STREET.] HAYDN.

Softly the shade of ev'ning falls, Sprinkling the earth with dewy tears; While nature's voice to slumber calls, And silence reigns amid the spheres—amid the spheres.

Pia. Pia. Soli. Pia. Soli. Tutti. Pia.

Un - veil thy bosom, faith - ful tomb, Take this new treasure to thy trust; And give these sacred relics room,

Repeat for the 2d and 3d verses.

Pia. Soli. Tutti.

To slumber in the si - lent dust. And give these sa - cred re - lics room, To slumber in the si - lent dust.

V. 2. Nor pain, nor grief, nor anxious fear Invade thy bounds. No mortal woes Can reach the lovely sleeper here, While angels watch the soft repose.
3. So Jesus slept;—God's dying Son Pass'd through the grave, and bless'd the bed; Rest here, dear saint, till from his throne The morning break, and pierce the shade.

Verse 4th.

For. Dim. Pia. Soli.

Break from his throne, il - lustrious morn; At tend O earth! his sov' - - reign word; Restore thy trust,—a glo - rious form—

F F. Tutti.

Shall then a - rise, to meet the Lord. Restore thy trust,— a glo - rious form— Shall then arise, to meet the Lord.

1 Peace, troubled soul, whose plaintive moan Hath taught these rocks the notes of woe; Cease thy complaint, suppress thy groans

2. Come, freely come, by sin oppress, Un - bur - den here the weigh - ty load, Here find thy re - fuge and thy rest,

And let thy tears for - get to flow; Behold the precious balm is found, To lull thy pain, to heal thy wound.

And trust the mercy of thy God; Thy God's thy Saviour, glorious word— For - - ev - er love and praise the Lord.

ANTHEM. From Isaiah Chap. lii.

TREBLE.

COUNTER.

AIR.

Awake, awake, put on thy strength O, Zion, awake, awake, put on thy strength, awake, awake, put on thy

Awake, awake, put on thy strength, awake, put on thy

strength, O Zion, put on thy beau - ti - ful gar - ments, O Je - - - - ru - - sa - - - - lem.

strength, O Zion.

SOLO.

Loose thy - - self from thy bands, the bands of thy neck, Loose thy - self

Instrumental.

from thy bands, the bands of thy neck, O cap - tive Daugh - ter of Zi - on.

CHORUS.

Shake thyself from the dust, Shake thyself from the dust, O Je - ru - sa - lem, thou holy, holy city.

DUETT. TREBLE. Affettuoso.

AIR.

How beautiful upon the mountains, How beauti - ful upon the mountains are the feet of him that brings

Glad ti - - dings, of peace and sal - va - tion, that saith unto Zion, thy God reigneth,

CHORUS. Vigoroso.

Sing, O Heav'ns, Sing, O Heav'ns,

Sing, O Heav'ns, Sing, O Heav'ns, Sing, O Heav'ns, and be joyful, O Earth, Sing, O Heav'ns, and be

Sing, O Heav'ns, Sing, O Heav'ns,

6 5 6 4

Inst. voice.

joy - ful O Earth. Break forth into joy, Hallelujah, Break forth in - to joy. - - Sing to - geth - er, Sing to-

Halle - lujah.

Hallelujah,

gather, ye waste places of Je - ru - sa - lem, Sing together, Sing to - gether ye waste places of Je - ru - sa-

lem, Hal - le - lu - jah! for the Lord hath com - fort - ed his peo - ple; Hal - le - lu - jah! and all the world, and all the

world shall see the sal - va - tion of our God: And all the world shall see the sal - va - tion of our God.

Ye ransom'd sin - ners, hear, The pris'ners of the Lord; And wait till Christ appear Accord - - ing to his word.

Rejoice in hope, re - joice with me, re - joice with me.

SECOND TREBLE. COUNTER.

Rejoice in hope, re - joice with me, Rejoice in hope, re - joice with me: We shall, We shall from all our sins be free.

Rejoice in hope, re - joice with me,

Allegro. F.

Glory, glory, glory be to God on high. Glory be to God. Glory be to

Inst. Voice. 7 Inst. Voice. 7

W 2

God, high, glo - ry be to God on high, glo - ry be to God on

glory be to God, glory be to God on high - - - - - - - - - - - - - - - -

glo - ry, glory, glory,

Inst. Voice. 7 Inst. Voice Inst Voice.

high, glo - ry be to God on high,

on high, glory be to God, to God on high,

glory to God on high, and on earth, peace.

6 Inst. Voice. Inst Voice. Inst.

P. F. P.

peace, peace on earth, and on earth peace, peace, peace on earth, peace on earth,

Inst. Voice. 5 Inst. Voice. Inst. Voice. Inst. Voice. 7 Inst.

For.

glory

peace on earth, peace on earth, glory be to God on high, glo - ry, glory,

Voice. Inst. Voice.

glo - ry,

glory be to God on high, glory be to God on high, glo - ry, glo - ry, glory be to God on high,

In t.. Voice.

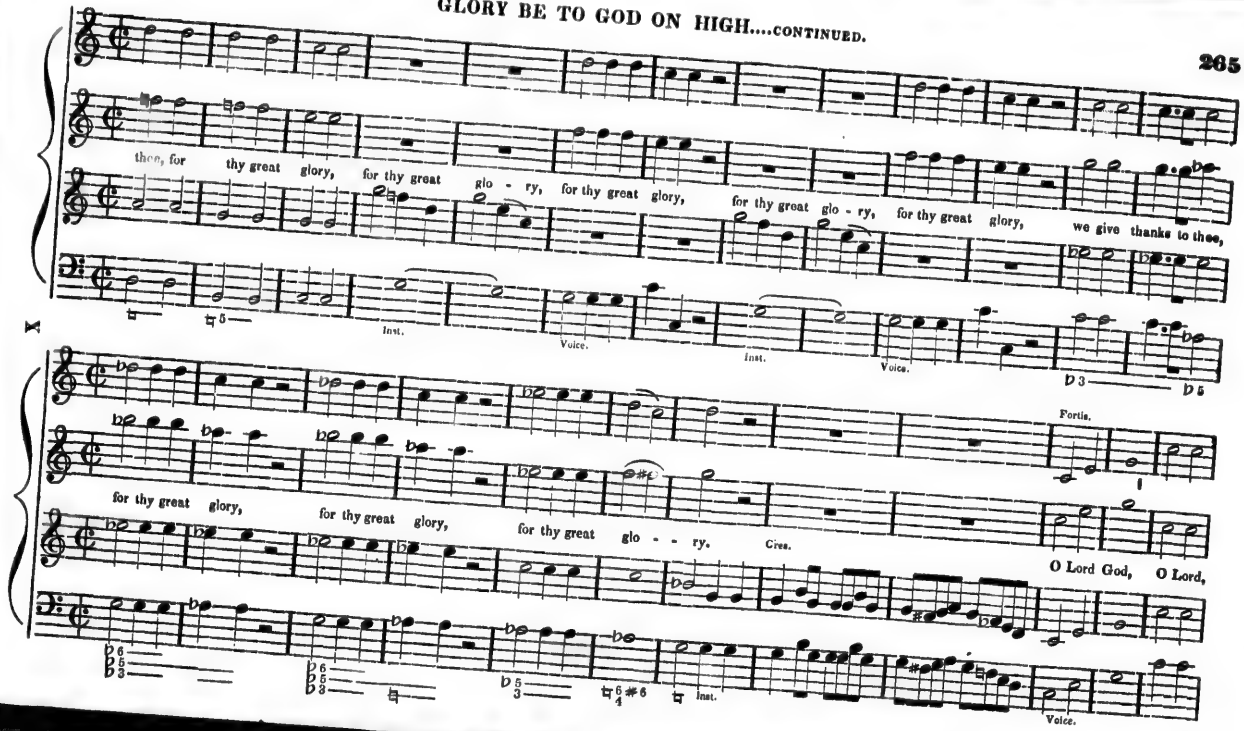
Fin.

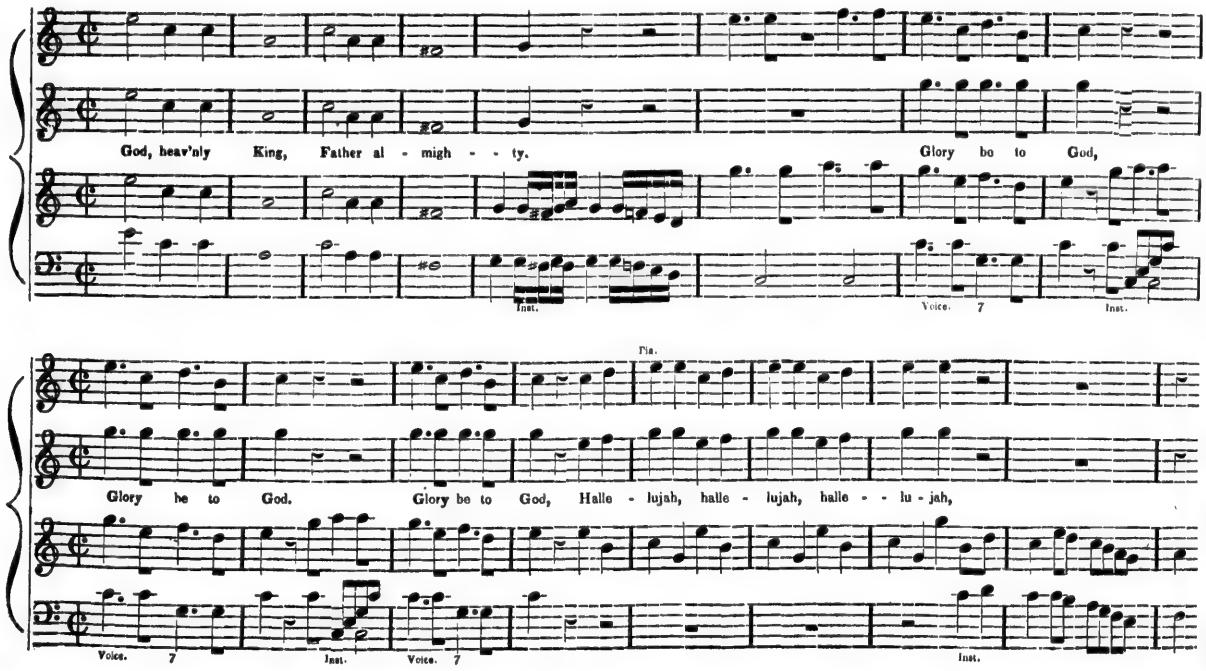
peace on earth; good will towards men. peace on earth; good will towards men. We praise thee,

Inst. Voice. Inst Voice. Inst. Voice. Inst.

We bless thee, we worship thee, we glori - fy thee, we give thanks to thee, give thanks to

Voice. Inst. Voice Inst. Voice.


thee, for thy great glory, for thy great glo - ry, for thy great glory, for thy great glo - ry, for thy great glory, we give thanks to thee,
Inst.
Voice.
Inst.
Voice.
Fortis.
for thy great glory, for thy great glory, for thy great glo - - ry.
Cres.
O Lord God, O Lord,
Inst.
Voice.


God, heav'nly King, Father al - migh - - ty.
Glory be to God,
Inst.
Voice. 7
Inst.
Pia.
Glory be to God.
Glory be to God, Halle - lujah, halle - lujah, halle - - lu - jah,
Voice. 7
Inst.
Voice. 7
Inst.

Hallelujah, A - men, Hallelujah, A - men, Hallelujah, Hallelujah, Halle - lu - jah,

Voice. Inst. Voice. Inst. Voice.

Hal - lelu - jah, Hallelu - jah, Halle - lu - jah, Hal - le - lu - jah, A - men.

Inst. Sym.

SECOND TREBLE. Soli. Tutti.

O give thanks, O give thanks un - to the Lord, give thanks un - - to the Lord, give thanks, give

Tutti. Soli.

thanks, give thanks un - - to the Lord, give thanks un - to the Lord, give thanks un - - to the Lord,

Soli. Tutti. Soli.

for he is good, for he is good, is good, for his mer - cy en - du - roth for - ev - er, his mercy en - du - reth, his

Inst. Voice.

Tutti.

mer - cy en - du - reth for ever, his mercy en - du - reth for - ev - er, A - - men, A - - - men.

* O PRAISE GOD IN HIS HOLINESS. [ANTHEM, PSALM CL.] L. MASON.

TENOR.

O praise God in his ho - li - ness, Praise him in the fir - mament of his pow'r;

SECOND TREBLE.

O praise God in his ho - li - ness, Praise him in the fir - mament of his pow'r; Praise him in his noble acts, Praise him in his noble acts,

TREBLE.

O praise God in his ho - li - ness, Praise him in the fir - mament of his pow'r;

BASE.

Inst.

Praise him ac - cording to his excellent greatness; Praise him in the sound of the trumpet, of the trumpet, Praise him upon the lute and harp;

Praise him ac - cording to his excellent greatness; Praise him in the sound of the trumpet, of the trumpet, Praise him upon the lute, upon the lute and harp;

Voice.

Praise him, &c.

Praise him in the cymbals, in the cymbals and dances, Praise him on strings, on strings and pipes, Let ev'ry thing that hath

Praise him in the cymbals, in the cymbals and dances, Praise him on strings, on strings and pipes, Let ev'ry thing that hath breath,

Let ev'ry thing that hath

Let ev'ry thing that hath breath praise the Lord, that hath breath praise the Lord. Praise the Lord, Praise the Lord.

breath, Let ev'ry thing that hath breath, that hath breath praise the Lord, that hath breath praise the Lord. Praise the Lord, Praise the Lord.

breath, - - - - - - that hath breath praise the Lord, that hath breath praise the Lord. Praise the Lord, Praise the Lord.

BENEDICTION.

Cres. Dim. Solo. Tutti. Solo. Tutti.

The grace of our Lord Jesus Christ, and the love, the love of God, and the fellowship of the Holy Ghost, Be with us all, be with us all, ever - more, be with us all, evermore.

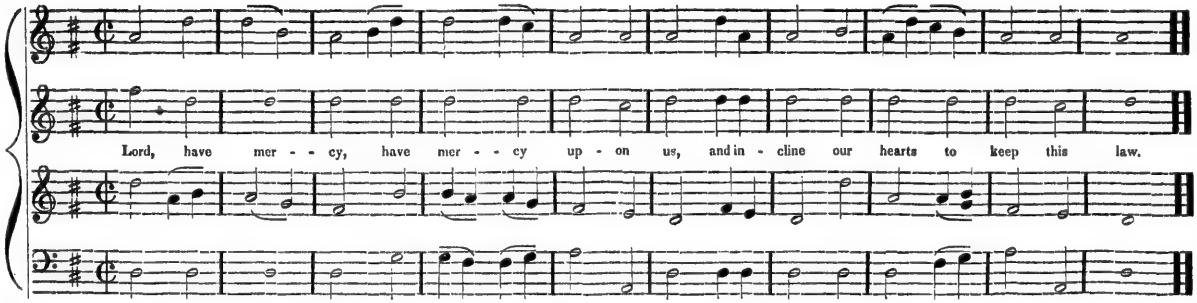
RESPONSES TO THE COMMANDMENTS.

Lord, have mer - cy up - on us, and in - cline our hearts to keep this law.

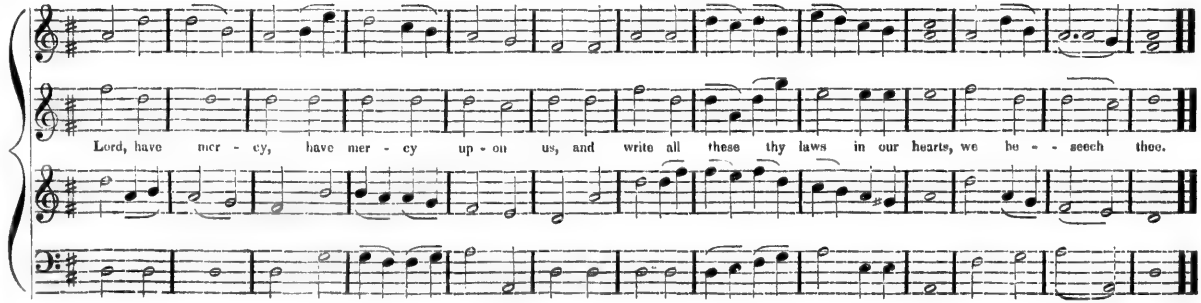
SECOND TREBLE.

The last Response.

Lord, have mer - cy up - on us, and write all these thy laws in our hearts, we be - seech thee.



THE LAST RESPONSE.

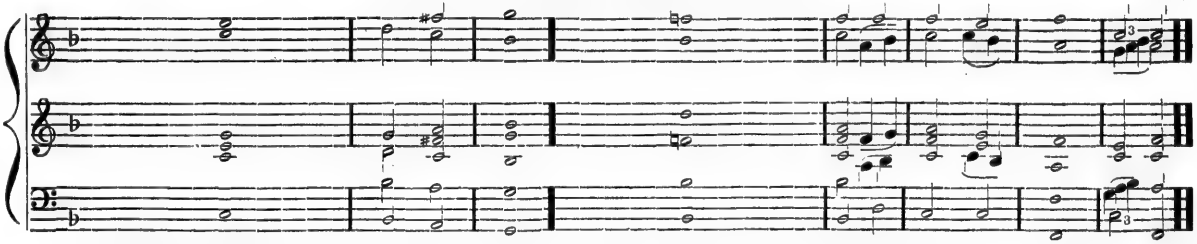


MORNING PRAYER, BEFORE THE PORTION OF PSALMS.

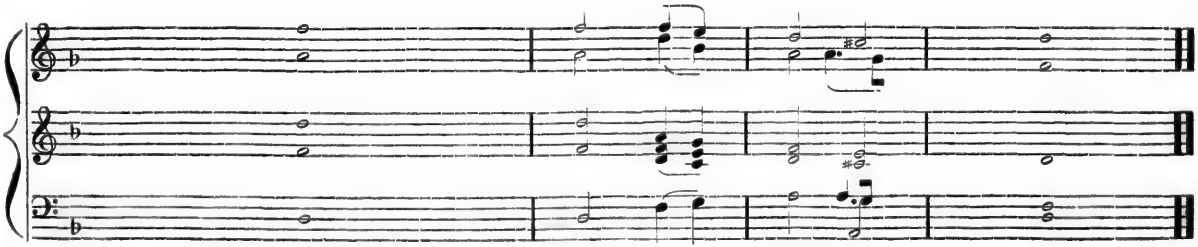
DOUBLE CHANT.

1. O come, let us sing.....un.....to the.....Lord;...let us heartily rejoice in the.....strength of.....our....sal.....vation. 2.
3. For the Lord is a.....great.....God;....and a great.....King,...a.....bove...all.....gods. 4.
5. The sea is his and.....he.....made.....it,.....and his hand pre.....pa.....red.....the....dry.....land. 6.
7. For he is the.....Lord....our.....God,....and we are the people of his pasture,.....and.... the.....sheep..of his...hand. 8.
9. When your fathers.....tempt....ed.....me,.....proved.....me,.... and.....saw....my.....works. 10.
Glory be to the Father, and.....to.....the.....Son,.... and.....to.....the.....Holy.....Ghost.

10. Forty years was I grieved with this genera.....tion,.....and.....said,



2. Let us come before his presence.....with...thanks....giving,.....and show ourselves.....glad.in....him....with.....psalms. 3.
4. In his hand are the corners.....of.....the.....earth,.....and the strength of the.....hills.is....his.....also. 5.
6. O come, let us worship.....and...fall.....down.....and kneel be.....[temp].fore..the...Lord....our.....Maker. 7.
8. To-day if ye will hear his voice harden..not...your.....hearts.....as in the provocation and in the day of.tation.....in.....the.....wilderness. 9.
11. Unto whom I swear.....in....my.....wrath, ...that they should not.....en...ter...in.....to.....my rest. 9.
As it was in the beginning,.....is.....now, ...and ever.....shall.be,...world without.....end....A...men.



It is a people that do err in their hearts, for they.....have.....not.....known..my.....ways. 11.

GLORIA PATRI. No. 1.

BETTISHILL.

MORNING PRAYER, AFTER THE PORTION OF PSALMS.

SINGLE CHANT.

1. Glory be to the Father, and.....to....the.....Son,.....and.....to....the.....Ho.....ly.....Ghost.
2. As it was in the beginning,.....is.....now,.....and ever.....shall..be.....world without.....end.....A.....men.

GLORIA PATRI. No. 2.

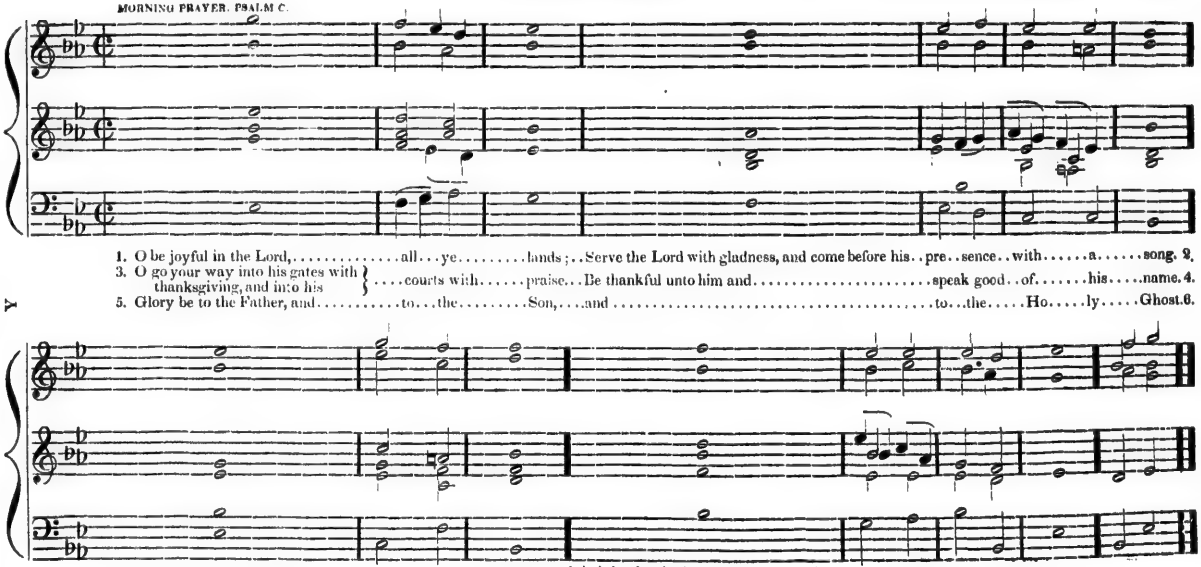
DR. CROFT.

MORNING PRAYER, AFTER THE PORTION OF PSALMS

SINGLE CHANT.

1. Glory be to the Father, and.....to.....the.....Son,.....and.....to...the.....Ho.....ly.....Ghost.
2. As it was in the beginning,.....is... .....now,.....and ever.....shall be,.....world without.....end.....A...men.

MORNING PRAYER. PSALM C.



1. O be joyful in the Lord, ... all . . . ye . . . . . lands; . . Serve the Lord with gladness, and come before his . . pre . . sence . . with . . . . . a . . . . . song. 2.
3. O go your way into his gates with thanksgiving, and into his . . . . courts with . . . . . praise . . . Be thankful unto him and . . . . . speak good . . of . . . . . his . . . . . name. 4.
5. Glory be to the Father, and . . . . . to . . . the . . . . . Son, . . . and . . . . . to . . . the . . . . . Ho . . . . . ly . . . . . Ghost. 6.

2. Be ye sure that the Lord . . . . . he . . . . . is . . . . . God; . . { it is he that hath made us and not we ourselves; we are his } . . people and the . sheep of his . pasture. 3.
4. For the Lord is gracious, his mercy is . . ev . . . . . er . . . . . lasting, { and his truth endureth from generation to } . . ge . . . . . ne . . ra . . . . . tion. 5.
6. As it was in the beginning, ... is . . . . . now, ... and ever . . . . . shall . . . . . be { world / without } end . . . . . A . . . men.

MORNING PRAYER.

Glo - - ry be to the Fa - - ther, and to the Son, and to the

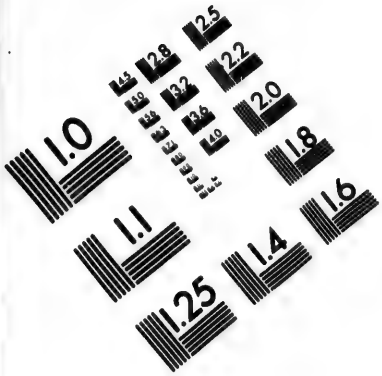
Ho - - - - ly, Ho - - - ly Ghost; as it was in the be - - gin - ning, is

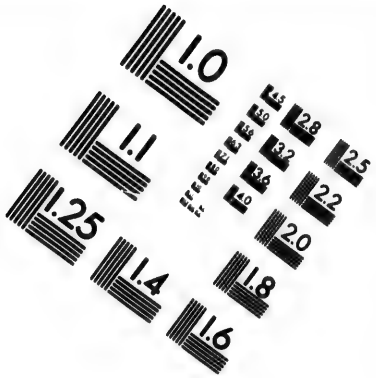
world with - - out end, - - - - - - - - - - - -

now, and ev - er shall be, world with - - out end, world

world with - out end, - - - - - - - - - - - -

with - - - out end, world with - out end, A - - men, A - - - men.





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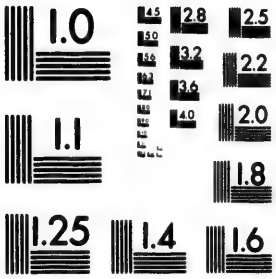

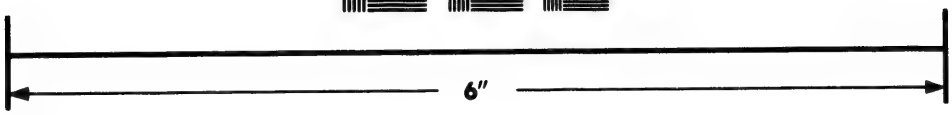

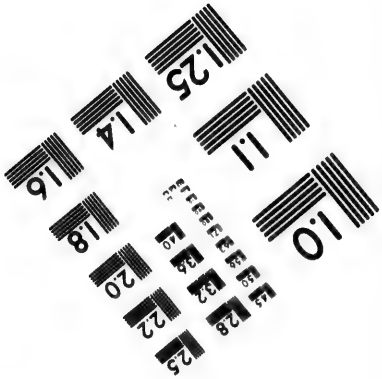

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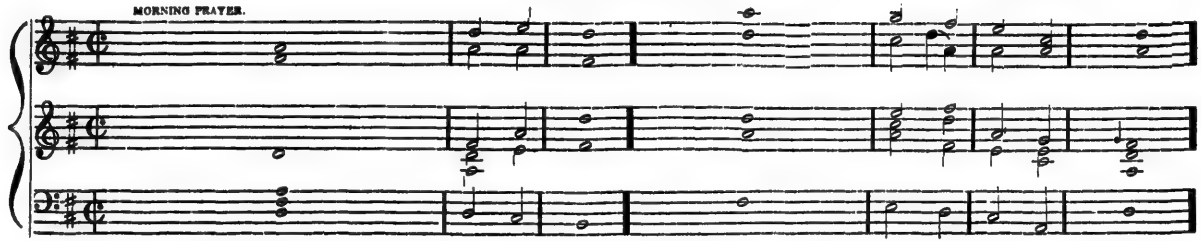
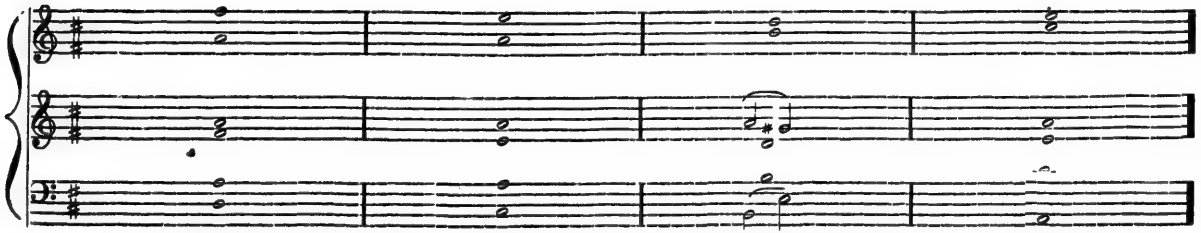
TE DEUM, LAUDAMUS.

DR. RANDALL.

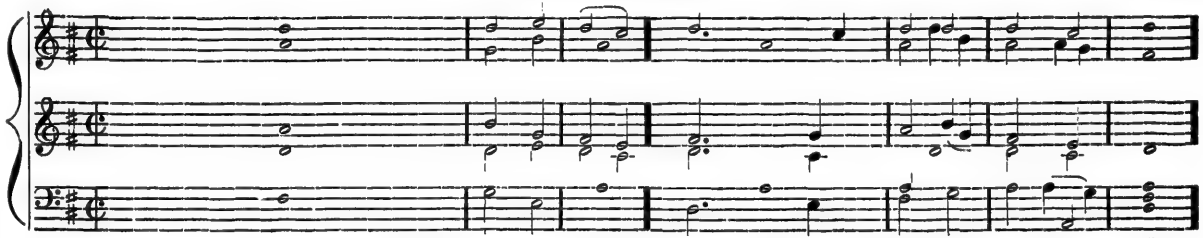
MORNING PRAYER.



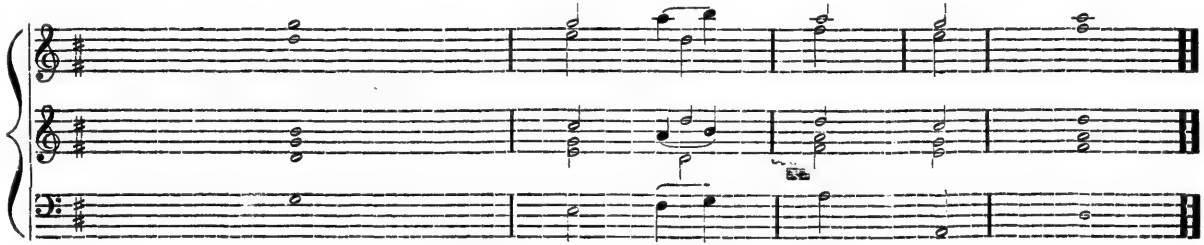
1. We praise thee, O God, we acknowledge thee to....be....the.....Lord,..all the earth doth worship thee the..Fa.....ther....ever.....lasting. 2.
4. Heaven and earth are full of the majesty.....of....thy.....glory..The glorious company of the A....pos.....tles....praise.....thee. 5.
6. The Holy Church throughout all the world doth ac..knowledge.....thee...the Father of an.....infin.....ite.....ma...jes.....ty. 7.
14. O Lord, save thy people and.....bless thine.....heritage.Govern them and.....lift.....them....up...for.....ever. 15.
16. Vouchsafe, O Lord, to keep us this.....day without....sin.....O Lord, have mercy upon us, have mer.....cy.....up...on.....us. 17.
18. Glory be to the Father, and.....to...the.....Son,....and.....to.....the.....Ho...ly.....Ghost. 19.



3. Holy,.....Holy,.....Ho.....ly.



2. To thee all angels cry aloud; the heavens and all the..powers there..in.....To thee cherubim and seraphim con..tin....ual....ly.....do....cry. 3.
5. The goodly fellowship of the prophets.....praise.....thee,.....the noble army of.....martyrs.....praise.....thee. 6.
7. Thine honorable, true and.....on.....ly...Son;.....also the Holy.....Ghost, the....com.....fort....er. 8.
15. Day by day we.....magni...fy...thee,.....and we worship thy.....name ever,....world without...end. 16.
17. O Lord, let thy mercy lighten upon us, as our.....trust is..in...thee.....O Lord, in thee have I trusted, let me..nev....er....be.....con...founded. 18.
19. As it was in the beginning, is now, and.....ev.....er...shall be,..world without.....end....A....men.....A....men.



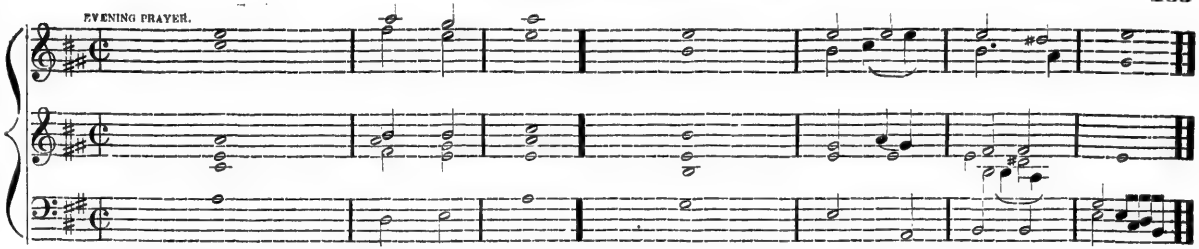
.....Lord.....God.....f.....Sa.....ba.....oth..... 4.

MINOR.

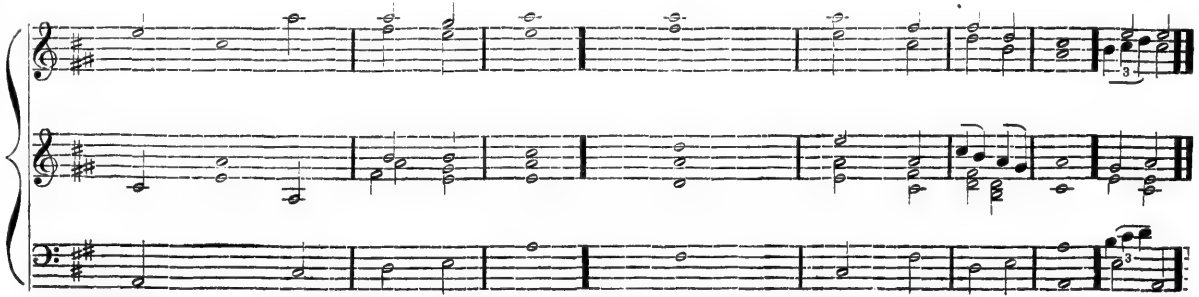
8. Thou art the King of.....Glory,...O.....Christ,.....Thou art the ever.....last.....ing.....Son....of the. Father. 9.
10. When thou hadst overcome the.....sharpness of.....death,.....thou didst open the kingdom of.....heaven....to.....all.....be....lievers. 11.
12. We therefore pray thee.....help.....thy....servants.....whom thou hast redeemed.....with.....thy.....precious.....blood. 13

9. When thou tookest upon thee to de...liv.....er....man,.....thou didst not ab.....hor.....the.....vir...gin's...wom.b. 10.
11. Thou sittest at the right hand of God in the glory } of.....the...Father.....We believe that thou shalt.....come.....to.....be...our....Judge. 12
13. Make them to be numbered.....with.....thy..saints.....in.....glo.....ry.....ever...lasting. 14.

EVENING PRAYER.

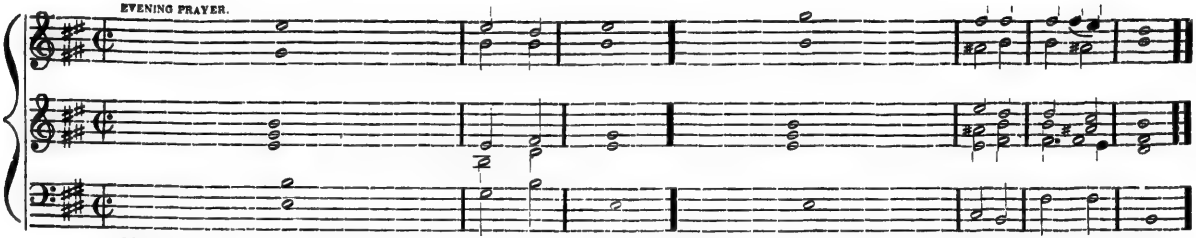


1. Lord now lettest thou thy servant de..part.....in....peace,.....ac.....cord.....ing....to.....thy.....word, 2.
3. Which thou hast.....pre.....par....ed.....before .....the.....face....of.....all.....people. 4.
5. Glory be to the Father, and.....to.....the...Son,.....and.....to.....the.....Ho.....ly.....Ghost. 6.

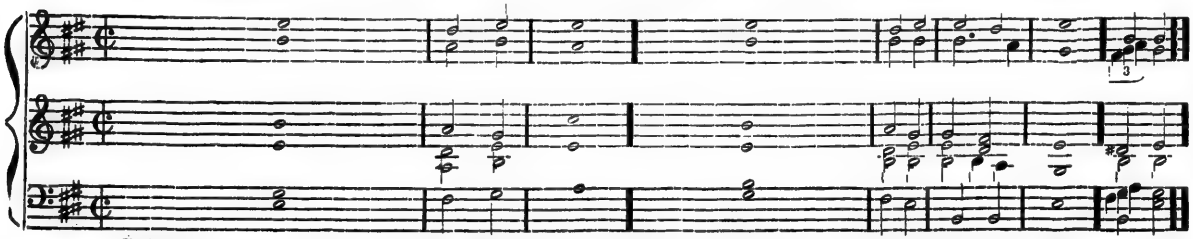


2. For mine.....eyes.....have....seen.....thy.....sal.....va.....tion. 3.
4. To be a light to lighten.....the.....Gen....tiles.....and to be the glory of thy.....peo.....ple....Is....ra....el. 5.
6. As it was in the beginning,.....is.....now,.....and ever.....shall.....be,....world without end...A....men.

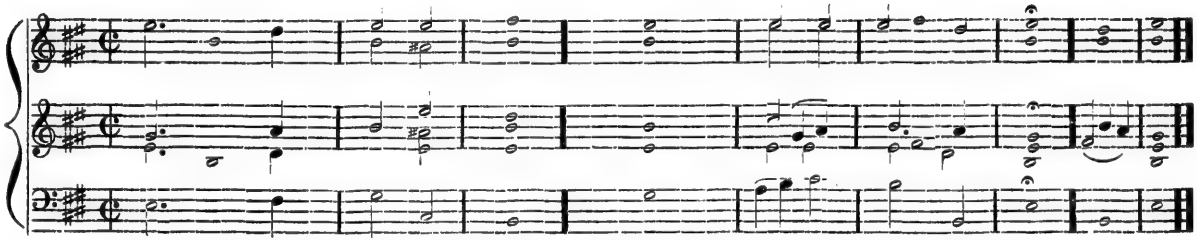
EVENING PRAYER.



1. My soul doth magni.....fy.....the....Lord;.....and my spirit hath.....rejoiced in..God..my..Saviour. 2.
3. For behold.....from..hence..forth.....all genera.....tions shall...call...me..blessed. 4.
5. And his mercy is on them.....that...fear...him.....throughout.....all...ge....ne....ra...tions. 6.
7. He hath put down the mighty.....from..their...seat,.....and hath exalt.....ed the hum..ble....and .meek. 8.
9. He, remembering his mercy, hath holpen his servant.Is....ra.....el,.....as he promised to our forefathers, Abraham.and..his....seed, for....ever.
Glory be to the Father, and.....to....the....Son,.....and.....to....the....Ho..ly....Ghost.

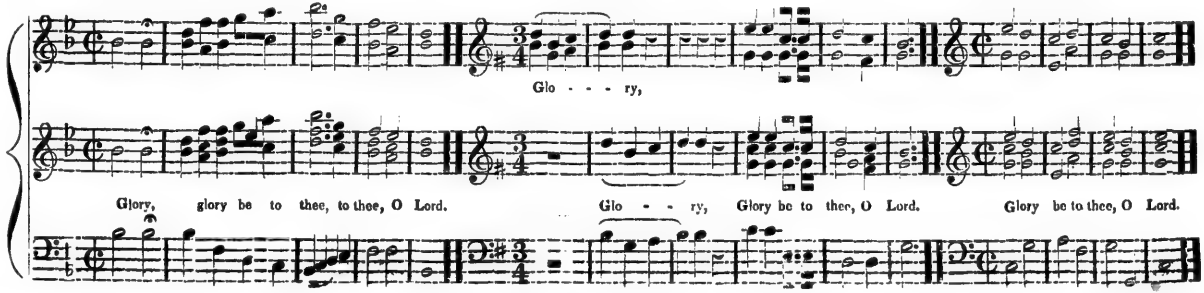


2. For he hath.....re.....gard...ed.....the lowli.....ness.of.....his..hand...maiden. 3.
4. For he that is mighty hath mag.....ni.....fied...me;.....and.....ho...ly.....is...his.....name, 5.
6. He hath showed strength.....with...his....arm;.....he hath scattered the proud in the...imagination..of...their...hearts. 7.
8. He hath filled the hungry.....with...good..things,.....and the rich he.....hath.sent....emp.ty.....away. 9.
As it was in the beginning,.....is.....now,.....and ever.....shall.be.....world without end.....A..men.

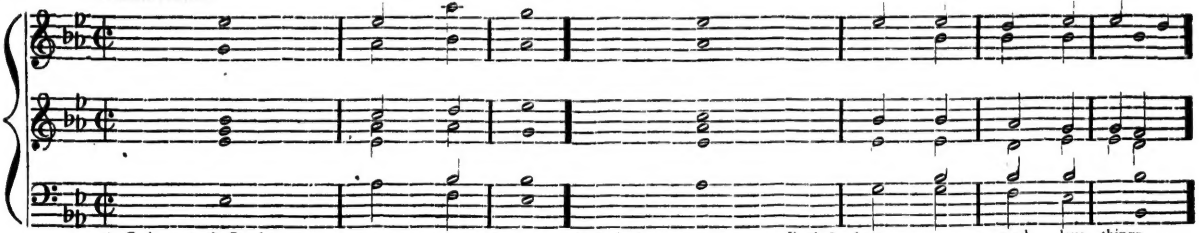


1. Glory be to the Father, and ..... to ..... the ..... Son, ... and ..... to ... the ..... Ho ..... ly ..... Ghost.
2. As it was in the beginning, ... is ... . now, ... and ever ..... shall be, ... world without ..... end ..... A ... men.

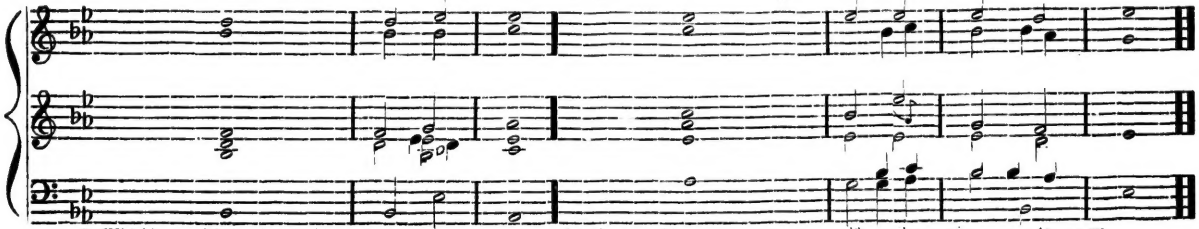
GLORIA. No. 1. GLORIA. No. 2. GLORIA. No. 3.



EVENING PRAYER.



1. O sing unto the Lord a.....new.....song,.....for he hath.....[in the]..done.....marvel....lous..things.
3. The Lord declared.....his.....sal...vation;.....his righteousness hath he openly showed..sight.....of.....the...heathen.
5. Show yourselves joyful unto the Lord.all.....ye....lands;.....sing, re.....joice, ...and....give.....thanks.
7. With trumpets.....also,....and ..shawms,....O show yourselves joyful be.....fore.....the....Lord.....the...King.
9. Let the floods clap their hands, and let the hills be joyful together be } fore ....the...Lord;.....for he.....cometh...to.....judge.....the...earth.
Glory be to the Father, and.....to.....the...Son,.....and.....to.....the....Ho.....ly....Ghost.



2. With his own right hand, and with his .hol.....ly.....arm.....hath he gotten him.....self.....the....vic.....to.....ry.
4. He hath remembered his mercy and truth toward the } lous ....of.....Israel;.. } and all the ends of the world have seen the sal. } va.....tion....of.....our....God.
6. Praise the Lord up.....n.....the....harp;.....sing to the harp with a.....Psalm...of.....thank .....giving.
8. Let the sea make a noise, and all tha...t dwe.....in.....is;.....the round world, and.....they...that....dwell.....there...n.
10. With righteousness shall he.....judge.... the....world,....and the.....peo....ple.....with.....equity.
As it was in the beginning, is now, and...ev.....er.....shall be,...world without.....end,....A.....men.....A....men.

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